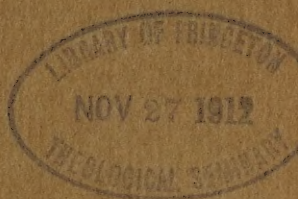


M26J6
1912

THE JOHN RYLANDS
LIBRARY
MANCHESTER



A BRIEF HISTORICAL DESCRIPTION OF THE LIBRARY AND ITS CONTENTS, WITH ILLUSTRATED CATALOGUE OF A SELECTION OF MANUSCRIPTS AND PRINTED BOOKS EXHIBITED IN THE MAIN LIBRARY

Z792
M26J6
1912

Price Sixpence net

11-27-12

Library of The Theological Seminary

PRINCETON • NEW JERSEY



PRESENTED BY

John Rylands Library

Z792

.M26J6

1912

The John Rylands Library
Manchester

WITH THE COMPLIMENTS OF THE
LIBRARIAN

THE JOHN RYLANDS LIBRARY
EXHIBITION OF MANUSCRIPTS AND
PRINTED BOOKS

BERNARD QUARITCH
11 GRAFTON STREET, NEW BOND STREET, LONDON, W.

SHERRATT AND HUGHES

PUBLISHERS TO THE VICTORIA UNIVERSITY OF MANCHESTER

34 CROSS STREET, MANCHESTER, AND
SOHO SQUARE, LONDON, W.

1125
34

✓
THE JOHN RYLANDS LIBRARY
MANCHESTER: A BRIEF HISTORICAL
DESCRIPTION OF THE LIBRARY AND ITS
CONTENTS, WITH CATALOGUE OF A SELEC-
TION OF MANUSCRIPTS AND PRINTED BOOKS
EXHIBITED ON THE OCCASION OF THE
VISIT OF THE CONGREGATIONAL UNION OF
ENGLAND AND WALES IN OCTOBER, MCMXII

WITH ILLUSTRATIONS



MANCHESTER: AT THE UNIVERSITY PRESS. LONDON:
BERNARD QUARITCH, AND SHERRATT AND HUGHES.
MCMXII

ABERDEEN
THE UNIVERSITY PRESS

PREFATORY NOTE.

THE exhibition of manuscripts and printed books, of which a descriptive catalogue will be found on pages 63-132, has been arranged, primarily, to signalise the visit to the library of the members of the Executive of the Congregational Union of England and Wales, on the occasion of the holding of their annual meeting in this city.

It is also intended to form one of the regular succession of exhibitions, which are arranged from time to time, for the benefit of students who are yet unaware of the wealth of material which the library contains, as well as for the public in general, by whom it may be viewed on the usual visiting days of Tuesday and Friday, between the hours of two and six in the afternoon, or at other times when the library is open upon application to the officials.

It is peculiarly appropriate that the Congregational Union should, during the course of the Manchester meeting, pay an official visit to the John Rylands Library, which owes its existence to the munificence of a lady, who, up to the time of her death, was an honoured member of the Congregational Church, as was also her husband, whose name the library fittingly perpetuates. It is also of interest to remark, that in the "List of Trustees and Governors of the Library" (p. 139),

PREFATORY NOTE.

four of the nine Trustees, and three of the eighteen Governors, are Congregationalists, including the Chairman and Ex-Chairman of the Congregational Union ; whilst in the past Principal Fairbairn, the Rev. Dr. Mackennal, Professor A. S. Wilkins, Alderman Joseph Thompson, and the Rev. J. W. Kiddle, have been actively associated with the government and administration of the library, and have rendered inestimable services to it.

Doubtless many of our guests will be visiting this city for the first time, and it may be of interest to them to learn, by means of this exhibition, something of the character of the collections which have made this library famous in the world of letters, and which at the same time have helped to make Manchester a centre of attraction for scholars from all parts of the world.

It is impossible, within the limited exhibition space at our disposal, to attempt to convey anything like an adequate idea of the scope and importance of the library's collections in general, comprising, as they do, something approaching 200,000 printed books and 7000 manuscripts. We have, therefore, made a selection of some of the most noteworthy and famous of the possessions of the library, in the departments which are most likely to appeal to the members of the Congregational Union, whose visit it welcomes.

Prefixed to the catalogue is a brief narrative of the inception, foundation, and growth of the library, followed by a hurried glance at some of the most conspicuous of its literary treasures, and a short description of the building, which has been described as " an appropriate casket for the literary gems which it enshrines ".

It is hoped that the illustrations may add to the interest and the usefulness of the catalogue. Several of the objects are here reproduced for the first time.

PREFATORY NOTE.

It remains only for me to express my indebtedness to my colleague, Mr. Vine, for the ready help which he has rendered in the preparation of this catalogue.

HENRY GUPPY.

THE JOHN RYLANDS LIBRARY,
15th October, 1912.

CONTENTS.

| | PAGE |
|---|------|
| PREFATORY NOTE | v |
| BRIEF HISTORICAL SKETCH:— | |
| Inception and Dedication | 2 |
| Purchase of the Althorp Library | 4 |
| Purchase of the Crawford Manuscripts | 7 |
| Bequests of Mrs. Rylands | 8 |
| Formation of the Althorp Library | 11 |
| The Reviczky Collection | 12 |
| Earl Spencer as a Collector | 14 |
| BRIEF DESCRIPTION OF THE CONTENTS:— | |
| The Early Printed Book Room | 17 |
| The Aldine Room | 23 |
| The Bible Room | 26 |
| The Greek and Latin Classics | 32 |
| The Italian Classics | 34 |
| The English Classics | 35 |
| History | 36 |
| Theology and Philosophy | 37 |
| The Manuscript Room | 41 |
| Other Sections | 45 |
| DESCRIPTION OF THE BUILDING | 51 |
| CATALOGUE OF THE EXHIBITION:— | |
| Case 1. Writing Materials | 63 |
| Case 2. Biblical Manuscripts | 72 |
| Case 3. Block-Prints and Block-Books | 77 |
| Case 4. The Earliest Printed Bibles | 84 |
| Case 5. The English Bible | 90 |
| Case 6. Works of the Reformers | 97 |
| Case 7. Puritan and Nonconformist Writers | 105 |
| Case 8. Masterpieces of English Literature | 116 |
| Case 9. Books interesting by reason of their former Ownership | 122 |
| Case 10. Jewelled and Metal Book Covers | 128 |

CONTENTS.

| | |
|--|-------------|
| Publications of the John Rylands Library | PAGE 133 |
| Trustees, Governors, and Principal Officers of the Library | 139 |
| Rules and Regulations of the Library | 141 |

ILLUSTRATIONS.

| | | |
|---|---------------------|-----|
| The Main Library | <i>To face page</i> | 1 |
| The Early Printed Book Room | " " | 17 |
| The Bible Room | " " | 26 |
| The East Cloister | " " | 53 |
| The Main Staircase | " " | 54 |
| Papyrus Roll. A.D. 29 | " " | 67 |
| St. John from a "Greek Gospels". 11th cent. | " " | 70 |
| St. John from a "Greek Gospels". 11th cent. | " " | 76 |
| The "St. Christopher" Block-print. 1423. | " " | 80 |
| Manuscript "Apocalypse". 14th cent. | " " | 81 |
| "Biblia pauperum." Circa 1450 | " " | 82 |
| The First Printed Bible. [1456?] | " " | 84 |
| Luther's First New Testament. 1522 | " " | 89 |
| The First Printed English Bible. 1535 | " " | 93 |
| The "Authorised Version". 1611 | " " | 96 |
| Henry VIII.'s "Assertio septem Sacramentorum". 1521 | " " | 98 |
| Robert Browne's Chief Treatise. 1582 | " " | 106 |
| Shakespeare's "Sonnets". 1609 | " " | 119 |
| "The Emperor Otto's Gospels." 10th cent. | " " | 122 |
| "Elizabeth Fry's Bible" | " " | 126 |
| Original MS. of Heber's Hymn, "From Greenland's Icy Mountains" | " " | 127 |





THE MAIN LIBRARY

BRIEF HISTORICAL SKETCH.

TO the booklover and to the genuine student there is no more attractive place of pilgrimage in the North of England than the John Rylands Library, situate though it be in the busiest part of that mighty centre of the cotton industry, which is sometimes slightly referred to, by those who are unacquainted with the intellectual activities of Manchester, as "a city of warehouses".

During the last half-century this metropolis of the North has made determined efforts to place herself in the front rank of cities which are true cities—efforts in which she has been eminently successful. She has raised herself to university rank. Her schools and training colleges are amongst the largest and most efficient in the kingdom. Her love and patronage of art, music, and the drama is unrivalled, whilst in the matter of libraries she is splendidly equipped, possessing as she does upwards of a million of volumes, to which students and readers have ready access, and amongst which are many of the world's most famous literary treasures.

It was customary not many years ago, to separate culture from business and industry. It was contended, that great libraries were well enough for such university cities as Oxford and Cambridge, but that Manchester existed to supply the world with cotton, and for that reason there was no need to provide such places with the instruments of higher culture. This divorce of culture from trade was found to be not only singularly unwise, but opposed to the best traditions of European history. Venice was

THE JOHN RYLANDS LIBRARY.

not simply an emporium ; she was also the centre of art, and the home of the finest printing the world has ever seen. Her art was the better for her commerce, just as her commerce was the better for her art.

Thus it was that the great cities of the Middle Ages, finding it impossible to live by bread alone, built up the grand monuments of culture and art which call for our admiration to-day ; and thus it was that Manchester, aided by the benefactions of many of the citizens whom she has delighted to honour, and whose names have become household words, has raised herself to the proud position of being as great a city of culture and art as hitherto she has been of commerce.

The John Rylands Library, one of the youngest, but certainly the most famous, of Manchester's literary institutions, was formally dedicated to the public on the 6th of October, 1899.

It owes its existence to the enlightened munificence of Enriqueta Augustina Rylands, the widow of John Rylands, by whom it was erected, equipped and liberally endowed, as a memorial to her late husband, whose name it perpetuates.

It was on the 6th of October, 1875, that Miss Tennant, the daughter of Stephen Cattley Tennant, a Liverpool and Havannah merchant, became Mrs. Rylands, an event which was commemorated twenty-four years later, when the library was formally dedicated to the public, and to the memory of John Rylands. For thirteen years Mrs. Rylands shared her husband's strenuous life in all its varied activities, with a devotion which evoked the admiration of all who came within the sphere of its influence.

Mr. Rylands took a deep and constant interest in all that related to literature, but the absorbing cares of business necessarily prevented him from living as much as he would have wished among books. He was always ready, however, to extend his aid and encouragement to students. He took an especial interest in adding to the studies of the poorer Free Church ministers gifts of books which were beyond their own slender means to provide, but which were necessary to keep them in touch with the trend of

BRIEF HISTORICAL SKETCH.

modern religious thought, since, in many cases, they were stationed in rural districts remote from anything in the nature of a library. There are many ministers living to-day who preserve a feeling of profound gratitude to John Rylands for the help which he extended to them in this, as in many other ways.

When, therefore, upon the death of Mr. Rylands, which took place on the 11th of December, 1888, Mrs. Rylands found herself entrusted with the disposal of his immense wealth, she resolved, after careful deliberation, to commemorate the name and worth of her husband by dedicating to his memory an institution devoted to the encouragement of learning, which was to be placed in the very heart of the city which had been the scene of the varied activities and triumphs of Mr. Rylands. She recalled the little library at Stretford, which Mr. Rylands had watched over with so much care, and which in its time and measure had been of incalculable benefit to many a struggling minister. She also remembered how great an interest he had taken in theological studies, and accordingly resolved to establish a library in which theology should occupy a prominent place, where the theological worker should find all the material necessary to his study and research. From such modest beginnings has the present library arisen.

With this idea of the library in view, Mrs. Rylands in 1889 entered upon the collection of the standard authorities in all departments of literature, and in the year 1890 the erection of the splendid structure in Deansgate was commenced from the designs of Mr. Basil Champneys.

The scheme was conceived in no narrow spirit. Thanks to the contact with foreign countries which travel had yielded her, Mrs. Rylands was a woman of catholic ideas, and did not confine herself to any one groove, but allowed the purpose she had in view to mature and fructify as time went on. It was fortunate that she proceeded in a leisurely manner, since various unforeseen circumstances helped to give a shape to the contemplated memorial which neither she nor any one else could have anticipated.

While the building was rising from the ground, books were

THE JOHN RYLANDS LIBRARY.

being accumulated, but without ostentation, and few people were aware that a great library was in process of formation.

THE PUR-
CHASE OF
THE AL-
THORP
LIBRARY.

The only interruption of the perfect quiet with which this project was pursued occurred in 1892, some two years after the builders had commenced their work of construction, when there came to Mrs. Rylands the opportunity of giving to this memorial a grandeur which had not been at first contemplated. In that year the announcement was made of Earl Spencer's willingness to dispose of that most famous of all private collections, "The Althorp Library". When Lord Spencer found himself compelled to surrender the glory of Althorp, he wisely stipulated with the agent that a purchaser should be found who would take the whole collection, and so prevent the famous library from being dispersed in all directions. For some time this object appeared to be incapable of realisation, and the trustees of the British Museum were therefore tempted with the Caxtons, but the owner would not consent to have the collection broken up by any mode of picking and choosing, and so the negotiations fell through. Negotiations in other directions were then entered into, and it is almost certain that the collection would have been transported to America if Mrs. Rylands had not become aware that it was for sale. Recognizing that the possession of this collection would be the crowning glory of her design, Mrs. Rylands decided to become the purchaser.

While these negotiations were proceeding, scholars throughout the country were in a state of great suspense. As soon, however, as it was announced that the collection had been saved from the disaster of dispersion, and was to find a permanent home in England, a great sigh of relief went up. The nation was relieved to know that so many of its priceless literary treasures were to be secured for all time against the risk of transportation, and the public spirit which Mrs. Rylands had manifested was greeted with a chorus of grateful approbation.

Although the Althorp collection, of rather more than 40,000

BRIEF HISTORICAL SKETCH.

volumes, is but a part of the John Rylands Library, which to-day numbers nearly 200,000 volumes, it is, by common consent, the most splendid part. Renouard, the French bibliographer, described it as "the most beautiful and richest private library in Europe," and another writer has called it "a collection which stands above all rivalry". It is true that other private libraries have possessed more printed books, but none could boast of choicer ones.

But Mrs. Rylands did much more than this. She had acquired for Manchester a collection of books which in many respects was unrivalled, but in doing so she had enlarged considerably the scope of her original plan, and decided to establish a library that should be at once "a place of pilgrimage for the lover of rare books," and a "live library" for genuine students, whether in the departments of theology, philosophy, history, philology, literature, or bibliography, where they would find not merely the useful appliances for carrying on their work, but an atmosphere with a real sense of inspiration, which would assist them to carry it on in the highest spirit.

After ten years of loving and anxious care the building was ready for occupation. Only those who were associated with Mrs. Rylands know how much was put into those ten years. From the very inception of the scheme Mrs. Rylands took the keenest possible interest in it, devoting almost all her time, thought, and energy to it. Not only every detail in the construction of the building, but every other detail of the scheme in general, was carried out under her personal supervision. Nothing escaped her scrutiny, and it would be impossible to say how many admirable features were the result of her personal suggestion. No expense was spared. The architect was commissioned to design a building which should be an ornament to Manchester, and in the construction of which only the very best materials should be employed. It is not too much to say that stone-mason, sculptor, metal-worker, and wood-carver have conspired under the direction of the architect, and under the watchful care of the founder, to

THE JOHN RYLANDS LIBRARY.

construct a building in every way worthy of the priceless collection of treasures which it was intended to house.

THE OPEN-
ING OF THE
LIBRARY.

On the 6th of October, 1899, the twenty-fourth anniversary of Mrs. Rylands's wedding-day, the building and its contents were formally dedicated to the public, in the presence of a large and distinguished gathering of people from all parts of Europe. The inaugural address was delivered by the Rev. Dr. Fairbairn, Principal of Mansfield College, Oxford—an address in every sense worthy of a great occasion, from which a few passages may be appropriately quoted here :—

“ It would have been a comparatively simple and easy thing for Mrs. Rylands, out of her large means, to set aside a sum ample enough to build this edifice, to equip and endow this institution. She had only to select an architect and choose a librarian, to summon to her side ministers and agents capable of carrying out her will, saying to them: ‘ Here is money, spend it in the princeliest way you can, and, if more be needed, more will be at your command’. But she did not so read her duty. The ideal created in her imagination, by the memory and character of her husband, was one she alone could realise. And she proceeded to realise it, with the results that we this day behold. Nothing was too immense, or too intricate to be mastered, nothing was too small to be overlooked. The architect has proved himself a genius. He has adorned Manchester, he has enriched England with one of the most distinguished and the most perfect architectural achievements of this century. . . . The library will be entitled to take its place among the deathless creations of love. To multitudes it will be simply the John Rylands Library, built by the munificence of his widow. . . . But to the few, and those the few who know, it will for ever remain the most marvellous thing in history, as the tribute of a wife's admiration of her husband, and her devotion to his memory. The opening of this library calls for national jubilation. All citizens who desire to see England illumined, reasonable, right, will rejoice that there came

BRIEF HISTORICAL SKETCH.

into the heart of one who inherited the wealth of this great Manchester merchant, the desire to create for him so seemly a monument as this. It stands here fitly in a city where wealth is made, to help to promote the culture, to enlarge the liberty, to confirm the faith, to illumine the way of its citizens, small and great."

Mrs. Rylands's interest in the library did not end there. She endowed it with an annual income of upwards of five thousand pounds for its maintenance and extension, and again and again, when rare and costly books, or collections of books, came into the market which were beyond the reach of the ordinary income of the library to secure, she readily and generously found the money, if only she could be assured that the usefulness of the library would be enhanced by their possession.

In the month of August, 1901, another instance of the munificence of Mrs. Rylands, and of her continued interest in the library was made public, with the announcement that the celebrated collection of illuminated

PURCHASE
OF THE
CRAWFORD
MANU-
SCRIPTS.

and other manuscripts belonging to the Earl of Crawford, numbering upwards of six thousand, had been purchased for a very considerable sum. The purchase came as a great surprise to all but a very few. The negotiations had been conducted in the quiet, unostentatious, yet prompt manner which was characteristic of all Mrs. Rylands's dealings.

The importance of the collection cannot easily be overestimated. This, however, may be said, that it gives to the John Rylands Library a position with regard to Oriental and Western manuscripts similar to that which it previously occupied in respect of early printed books through the possession of the Althorp Library.

Just as the distinguishing mark of the Althorp Library was the early printed books, so the distinguishing mark of the "Bibliotheca Lindesiana," as the Crawford Library is known, was the manuscripts. To some of these the bindings impart a character and a value of a very special kind. The rarity of such jewelled bind-

THE JOHN RYLANDS LIBRARY.

ings in metal and ivory, dating from the twelfth and thirteenth centuries, as are found here, may be gauged by the fact that the John Rylands collection, which contains only thirty, yet ranks third among the collections of the world. By far the richest collection is in the Bibliothèque Nationale in Paris, next comes the one in the Royal Library at Munich, and then comes that preserved in Manchester.

In order to make known the value and contents of this collection Mrs. Rylands undertook to defray the cost of cataloguing it in a manner commensurate with its importance. To this end arrangements had been entered into with a number of leading scholars to deal with the manuscripts in their own special line of research, and although several of these catalogues have since appeared, and others may be expected shortly, it is to be regretted that Mrs. Rylands did not live to see this part of her scheme carried through.

From first to last Mrs. Rylands's interest in the library was unflagging. Until within a few weeks of her death she was making purchases of manuscripts and books, and one of her last cares was to provide accommodation for the rapid extension of the library, so that the work should in no wise be hampered for want of space. A fine site adjoining the library had been acquired, and it was her intention, had she lived, to erect thereon a store building that would provide accommodation for at least half a million volumes. Unfortunately death intervened before the arrangements in pursuance of her intentions could be completed.

PROVISIONS
FOR LIBRARY
IN MRS. RY-
LANDS'S
WILL.

Mrs. Rylands made additional provision in her will for the upkeep and development of the library. She bequeathed £200,000 in four per cent. debentures, yielding an annual income of £8,000. This sum added to the existing endowment gives to the trustees and governors an income of upwards of £13,000 per year, sufficient to enable them to administer the institution in a manner worthy of the lofty ideals of the founder.

In addition to the monetary bequest, Mrs. Rylands bequeathed

BRIEF HISTORICAL SKETCH.

to the library all books, manuscripts, and unframed engravings in her residence at Longford Hall, numbering several thousand volumes. It must suffice to say that the collection is very rich in modern "éditions de luxe," such as the great galleries of paintings of "Buckingham Palace and Windsor Castle," "Bridgewater House," "Ham House," "The Wallace Collection," "The Louvre," and "The Hermitage"; Sir Walter Armstrong's monographs on Sir Joshua Reynolds, Turner, Raeburn, and Gainsborough; Mrs. Frankau's "Eighteenth Century Colour Prints," "William Ward," and "John Raphael Smith"; Mrs. Williamson's "Books of Beauty"; Goupil's series of "Historical Monographs,"—these and many similar works are included, most of which are in the choicest possible state. Of such series as the "Doves Press," and the "Essex House Press" there are sets printed on vellum. Of "Grangerized," or extra-illustrated, books, we may call attention to the following: Forster's "Life of Dickens," 10 vols.; "The Book of the Thames," 4 vols.; Boswell's "Life of Johnson," 4 vols.; "The Works of Sir Walter Scott," 67 vols., etc. Other noteworthy books are; Ongania's "Basilica di San Marco," 15 vols.; Bode's edition of Rembrandt, with Hamerton's work on the same master; the facsimiles of the "Grimani Breviary," and the "Hortulus Anime"; the copy of Tissot's "Old Testament," which contains the whole of his original pen drawings; and a set of the four folios of Shakespeare. The illuminated manuscripts include: two "Books of Hours," attributed to Hans Memling; two French "Books of Hours," one of which was executed for King Charles VII, and several beautifully decorated Bibles and Chronicles. In the matter of bindings, there is a fine collection of examples of work by the great modern masters of the craft. There is also a very large number of autographs and historical documents, including the greater part of the collection formed by the Rev. Dr. Thomas Raffles, of Liverpool, in the first half of the last century.

These are but a few items taken at random, and intended merely to indicate the character of the books which Mrs. Rylands

THE JOHN RYLANDS LIBRARY.

gathered around her during the last twenty years of her life, not alone for her own pleasure, but with a view to the ultimate enrichment of the library on a side where it was but indifferently equipped.

These remarks, of necessity, are almost exclusively confined to Mrs. Rylands's relations to the library, which she looked upon with pardonable pride as her great achievement. But her munificence did not end there, nor with her gifts to numerous other public objects, in which she took a keen interest. The full extent of her benefactions will probably never be known. She was naturally reserved, and delighted to do good by stealth, but those who take an active part in charitable work in Manchester could testify to her unfailing readiness to assist any good cause of which she approved. She did not simply give money out of her great wealth, she also gave care, thought, and attention to all that she was interested in.

Personally Mrs. Rylands was little known, but to those who did know her she was most kind and generous. She was a woman of very marked ability and of great determination, and those who had the privilege of assisting her in any of her numerous and absorbing interests can testify to her wonderful business capacity, and to her mastery of detail. She possessed truly, and in a marked degree, "the genius of taking pains".

Mrs. Rylands's death occurred on the 4th of February, 1908, to the irreparable loss not only of the institution which she had founded, but to the entire city of Manchester.

It is impossible within the limits of a brief sketch like the present to attempt to convey anything like an adequate idea of the interest and importance of the contents of the library, comprising as they do nearly 200,000 printed books, and 7,000 manuscripts. The utmost that can be done is to take a glance at some of the outstanding features of the various sections, commencing with the special rooms and in passing to notice some of the more conspicuous among the books which hold a predominant position in the fields of history or literature, and which have made the library famous in the world of letters.

BRIEF HISTORICAL SKETCH.

Before commencing this survey of the contents, it will not be out of place to sketch very briefly the fascinating history of the formation of the Althorp Library, which, although but a part of the John Rylands Library, is, by common consent, the most splendid part.

FORMATION OF THE ALTHORP LIBRARY. The formation of the collection was substantially the work of George John, second Earl Spencer, who was born 1st September, 1758, and succeeded to the earldom in 1783. Few men have entered life under happier auspices. At seven years of age he was placed under the tutorship of William Jones, the famous Orientalist, who was afterwards knighted, with whom he made two continental tours, visiting libraries as well as courts in their progress. Jones resigned his charge in 1770, when Lord Althorp was sent to Harrow; but tutor and pupil were in constant correspondence, and maintained an intimate acquaintance until 1783, when the former left England for his Indian judgeship.

As a collector, Lord Spencer did not begin seriously until he was thirty years of age. He had made occasional purchases before that time, but the broad foundation of the Althorp Library, as we now know it, cannot be said to have been fairly laid until Lord Spencer acquired the choice collection of Count de Reviczky in 1790. The possession of that collection at once raised the Althorp Library into importance, and influenced the character of the acquisitions which were most eagerly sought in after days.

In justice to the memory of the first Earl Spencer, some reference must be made to the part he played in the foundation of the library. He was undoubtedly a book-collector, since he bought the library of Dr. George, Master of Eton, consisting of 5,000 volumes. Many of these volumes were collections of the smaller pieces of Elizabethan literature, which, although looked upon at that time as "tracts" or "miscellanea," have come to be regarded as works of considerable importance, and are now eagerly sought after. The George "tracts" are still preserved in the John Rylands Library, and may be distinguished by the arms of the

THE JOHN RYLANDS LIBRARY.

first Earl, which he caused to be stamped upon all the books then at Althorp. But the separately bound works, which Dr. George no doubt prized more highly, were gradually weeded out by the second Earl, and replaced by finer copies.

The old Althorp collection was of little importance when compared with the magnificence it ultimately reached under the fostering care of the second Earl. Yet it could not have been without interest, since it won the admiration of Sir William Jones in 1765, and was instrumental in awakening young Spencer's love for books. It remains, however, to be said that the event which, more than anything else, determined the ultimate character and scope of the Althorp Library, was the acquisition of the Reviczky collection.

THE
REVICZKY
COLLEC-
TION.

Charles Emanuel Alexander, Count Reviczky, was a Hungarian nobleman of considerable fortune, born in Hungary in 1737, and educated at Vienna. He seems to have possessed an exceptional aptitude for acquiring languages, and to have cultivated it during extensive travels both in Europe and in Asia. Besides the great languages of antiquity, and the modern tongues of ordinary attainment, he is said to have acquired thorough familiarity with the languages of Northern Europe, and with a majority of the languages and chief dialects of the East. He had not long returned from the travels he had planned for himself when the Empress Maria Theresa sent him as her ambassador to Warsaw. The Emperor Joseph II gave him similar missions, first in Berlin, and afterwards in London. Everywhere he made himself renowned as a collector of fine books, and especially of the monuments of printing, and won many friends. Some idea of his character and of his eminent accomplishments may be derived from his correspondence with Sir William Jones, who entertained a strong affection for him, and to whom his first introduction to Lord Spencer was probably owing.

The chief characteristic of the Reviczky Library was its extraordinary series of the primary and most choice editions of the Greek and Latin classics. No collector has ever succeeded in

BRIEF HISTORICAL SKETCH.

amassing a complete series of first editions ; but Reviczky, whose researches in this direction were incessant, is believed to have made a nearer approximation to completeness than any previous or contemporary collector.

Next to the "*editiones principes et primariæ*," it was his aim to gather such of the fine productions of the presses of Aldus, Stephanus, Morel, and Turnebus as were not already included in the primary series, then the Elzevirs, the "*Variorum*" classics, the Delphin classics, the choice editions of Baskerville, Brindley, Foulis, Tonson, and Barbou, and the curious small-typed productions of the press of Sedan.

Of his classics, Reviczky himself printed, under the pseudonym of "*Periergus Deltophilus*," a catalogue entitled "*Bibliotheca Græca et Latina*," copies of which may be seen in the library. This catalogue appeared at Berlin during his embassy in 1784, and, like the three supplements to it subsequently printed, was restricted to private circulation. Ten years later it was published with additions.

If it be true that Reviczky's health was already failing him when he sold his library to Lord Spencer, he gave an unusual instance of disinterestedness in the conditions upon which he insisted. He stipulated for £1,000 down, and an annuity of £500. The bargain was made in 1790, and in August, 1793, the Count died at Vienna, so that, for the moderate sum of £2,500, Lord Spencer acquired the collection of books which was to determine the character of the Althorp Library.

One of Count Reviczky's peculiarities as a collector was an abhorrence of books with manuscript notes, no matter how illustrious the hand from which they came. To him a "*liber notatus manu Scaligeri*" excited the same repugnance which he would have shown to the scribbings of a schoolboy on the fair margins of a vellum Aldine. What he prized in a fine book was the freshness and purity which show that the copy is still in the condition in which it left the printer. A copy on vellum had a great attraction for him, and he was not insensible to the

THE JOHN RYLANDS LIBRARY.

charms of a "large paper" copy, or of a copy in the original binding.

Lord Spencer was by no means so intolerant of manuscript notes as was Reviczky, but he shared his appreciation of the external beauties of a choice book with a just and keen estimate of its intrinsic merits. And the almost unrivalled condition of many of his later acquisitions make them quite worthy to occupy the same shelves with the cherished volumes of Count Reviczky.

EARL
SPENCER
AS A
COLLECTOR. The accession of Count Reviczky's books was an epoch-making event in the history of the Althorp Library. It gave direction to Lord Spencer's taste in collecting, and at once placed his library amongst the most important private collections of the time. From this time onward, for something like forty years, Lord Spencer is said to have haunted the sale-rooms and booksellers' shops, not only in this country but throughout Europe, in his eagerness to enrich his already famous collection with whatever was fine and rare—even to the purchase of duplicates in order to exercise the choice of copies. In this way he purchased in 1813 the entire library of Mr. Stanesby Alchorne, so that he might improve his collection of early English books by the addition of some specimens of the presses of William Caxton and Wynkyn de Worde, and in some cases by the substitution of copies of the productions of these printers which were better than those he had previously possessed. After the few advantageous exchanges and the few additions to the Althorp collection already referred to, the bulk of the Alchorne books were sent to Evans, for sale by auction, in the same year in which they had been purchased. Some idea of the rapid growth of the Althorp Library may be formed, when it is pointed out that this was Lord Spencer's fourth sale of duplicates.

Thus, by liberal dealings with booksellers, and by spirited competition at the sales, Lord Spencer continued to enrich his collection. There was yet another way in which he added to the riches of his collection: if the guardians of a public or of a semi-public library were of opinion that they better discharged their

BRIEF HISTORICAL SKETCH.

duty, as trustees, by parting with some exceedingly rare, but in their present home, unused books, and by applying the proceeds to the acquisition of other much needed works of modern dates, he was willing to acquire the rarities at the full market value, and so supply the means of multiplying the desired books of reference and of reading. Three of the rarest of the Spencer Caxtons were obtained in this way, and in writing to Dr. Dibdin in 1811, when the transaction was completed, Lord Spencer speaks of it as "a great piece of black letter fortune," and as "a proud day for the library". The authorities from whom the purchase was made also thought it a proud day for their library when between 400 and 500 well-chosen volumes took the place of the dingy little folios which had made Lord Spencer's eyes to glisten and his pulse to beat faster as he tenderly yet covetously turned over their leaves.

Another and still more striking instance of Lord Spencer's bold yet successful attempts to enrich the Althorp collection is of sufficient interest to be recorded here. Among the many attractions of the Royal Library at Stuttgart were two editions of Vergil, so rare as to be almost priceless. One was the second of the editions printed in Rome by Sweynheym and Pannartz in 1471; the other was an undated edition, printed at Venice, probably in the same year, by the printer "Adam" of Ammergau. Lord Spencer coveted these volumes, and commissioned Dr. Dibdin to go to Stuttgart in quest of them, despite their royal ownership. After many conferences with the librarian of the King of Wirtemberg, the scheme was submitted to the King, and Dibdin was received in audience, when he dwelt adroitly upon the magnificence of the Stuttgart Library in theology and its comparative insignificance in classics, as affording a reason why a judicious exchange, which should give the means of supplying what was still lacking in the former class at the mere cost of a couple of Vergils, would strengthen his Majesty's library rather than weaken it. The King gave his assent, provided the details of the exchange were made satisfactory to his librarian. The terms were settled, and Dibdin

THE JOHN RYLANDS LIBRARY.

bore off the volumes in triumph to Althorp, where they swelled the number of distinct editions of Vergil printed prior to the year 1476 to the number of fifteen.

In 1819 Lord Spencer made a bibliographical tour of the Continent, one of the special objects of which was the perfecting of his fine series of the productions of the first Italian press of Sweynheym and Pannartz. He experienced some difficulty in finding the Martial of 1473, but at last succeeded, and so carried his number of works from that famous press to thirty-two. The most notable event of the tour was the acquisition of the entire library of the Duke of Cassano-Serra, a Neapolitan who had trodden much the path of Reviczky, with special attention to the early productions of the presses of Naples and Sicily. As early as 1807 the owner had printed a catalogue of the fifteenth-century books in this collection. The three books in the collection that had special attractions in Lord Spencer's eyes were an unique edition of Horace, printed by Arnoldus de Bruxella at Naples in 1474, an undated Juvenal, printed by Ulrich Han at Rome before 1470, and an Aldine Petrarch of 1501, on vellum, with the manuscript notes of Cardinal Bembo. Could he have obtained these three volumes, there is reason to believe he would have been willing to forgo the rest of the Cassano Library, fine as it was, but the fates decreed otherwise.

So thoroughly did Lord Spencer know his own collection that while he was at Naples he made a list of the principal duplicates which the Cassano acquisition would cause. All these were sold in 1821, to the enrichment of the Grenville, Sussex, Heber and Bodleian Libraries, as well as of many minor collections.

In the course of his tour Lord Spencer visited the principal libraries, both public and private, that came in his path, and in correspondence with Dibdin he dwelt with particular satisfaction on the choice books he had met with in the collections of Counts Melzi and d'Elci. But he had now little to covet. From the Remondini collection he had obtained some fine Aldines, and he had made many occasional purchases, some of which improved



THE EARLY PRINTED BOOK ROOM

BRIEF HISTORICAL SKETCH.

his library without increasing it. To make a fine but imperfect book complete, he would not hesitate to buy two other imperfect copies. And if fortune put it in his power to benefit the collection of a friend, as well as to improve his own, his pleasure was increased. He never cherished the selfish delight of some eminent collectors in putting two identical copies of an extremely rare book on his own shelves, expressly in order that neither of them should fill a gap in the choice library of another collector.

Thanks, therefore, to the scholarly instincts possessed by Count Reviczky and by Earl Spencer, and to the munificence of Mrs. Rylands, Manchester is now in proud possession of a library which in many respects is unrivalled. It is not too much to say that seldom if ever before has there been brought together a collection of books illustrating so completely as this does the origin and development of the art of printing. There are larger collections, it is true, but in point of condition the collection in the John Rylands Library is peerless, for, as we have already remarked, Earl Spencer was not satisfied merely to have copies of the best books, he was intent upon having the finest copies procurable of the best books.

THE EARLY
PRINTED
BOOK
ROOM.

Turning now to the brief survey of the contents of the library one of the most noteworthy features is its unrivalled collection of books printed before the year 1501, numbering upwards of 2,500 volumes. These books have been arranged upon the shelves of the room specially constructed for their accommodation in accordance with what Henry Bradshaw described as the "natural history method," the arrangement adopted by Mr. Proctor in his "Index to the Early Printed Books in the British Museum". By this method of arrangement it is possible to show upon the shelves the direction which the art of printing took in the course of its progress and development.

Commencing with the specimens of block-printing—the immediate precursors of the type-printed book, the stepping-stones to that remarkable development in the methods of transmitting knowledge which took place in the middle of the fifteenth century

THE JOHN RYLANDS LIBRARY.

with the invention of the printing press, and which furnishes one of the most fascinating chapters in the history of the evolution of books—the first object of interest is the famous block-print of “St Christopher,” bearing an inscription of two lines, and the date 1423. This, the earliest known piece of printing to which a date is attached, and of which no other copy is known, is alone sufficient to make the library famous. The print has been coloured by hand, and is pasted on the inside of the right-hand border of the binding of a manuscript entitled “*Laus Virginis*,” written in 1417 in the Carthusian Monastery of Buxheim, near Memmingen, Swabia, where the volume was carefully preserved until towards the end of the eighteenth century. These religious prints, consisting of outlines of figures of saints, copied no doubt from the illuminated manuscripts, were printed wholly from engraved blocks or slabs of wood, upon which not only the pictorial matter, but any letterpress was carved in relief. The manner of printing was peculiar, since the earliest examples were produced before the printing press was introduced. It may be described as follows: The block was thinly inked over, and a sheet of damped paper was then laid upon it, and carefully rubbed with a dabber or burnisher. From the single leaf prints to the block books was the next step in the development. The block books were made up from single sheets, printed only on one side of the paper, and then, in most cases, pasted back to back and made up into books. The reason for printing the sheets only on one side is obvious when the manner of printing is recalled. To have turned the sheet to receive a second print would have resulted in the smearing of the first, by reason of the friction necessary to secure the second impression. Fourteen of these block books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, while the others are of a somewhat later date. There are two editions of the “*Apocalypsis S. Joannis*,” two editions of the “*Ars Moriendi*,” two editions of the “*Speculum humanæ salvationis*,” two editions of the “*Biblia pauperum*,” the “*Ars memorandi*,” the “*Historia Virginis ex cantico canticorum*,”

BRIEF HISTORICAL SKETCH.

“Die Enndkrist,” “Die fünfzehn Zaichen kimen vor dem hingsten Tag,” the “*Mirabilia urbis romæ*,” and “*Die Kunst Ciromantia*”. The library also possesses one of the original wooden blocks from which the second leaf of an edition of the “*Apocalypsis S. Joannis*” was printed, about 1450.

Coming to the productions of the press by means of movable types, we find the arrangement to be first by country, then by towns in the order in which they established presses, then by presses or printers in the order of their establishment, and finally a chronological arrangement of the works in the order in which they came from the respective presses, as nearly as can be determined.

Claims to the honour of having first made use of separate letters for printing in the Western world have been put forward in favour of Germany, France and Holland. It is true that from contemporary documents it appears that experiments of some kind were made at Avignon as early as 1444, and there are references to other experiments at about the same date in Holland, which have been connected with the name of Coster of Haarlem. But the only country which is able to produce specimens in support of her claim is Germany, although the last word in this controversy has not yet been said.

Commencing then with Germany, and assuming that the first press was set up at Mainz, we have of the earliest printed documents to which can be assigned a place or date—the “*Letters of Indulgence*,” granted by Pope Nicolas V. in 1452 through Paulinus Chappe, Proctor-General of the King of Cyprus, and conferring privileges on all Christians contributing to the cost of the war against the Turks. The earliest was printed in 1454, the other before the end of 1455. Then follow the two splendid Latin Bibles, one with thirty-six lines to a column, sometimes referred to as the “*Bamberg Bible*,” because the type in which it is printed was afterwards employed by a printer of Bamberg, named Albrecht Pfister; the other, with forty-two lines to a column, commonly referred to as the “*Mazarin Bible*,” from the

THE JOHN RYLANDS LIBRARY.

accident of the copy in the library of Cardinal Mazarin, at Paris, being the first to attract attention. Whether these two Bibles were printed at one and the same press, or at different printing offices, is a subject of controversy. By some authorities it is thought that the first-named was commenced about 1448, but was not completed until about 1461, whilst the other was commenced in 1450 and completed some time before August, 1456. That Gutenberg was the printer of one of the Bibles, if not of both, is generally conceded, although his name is not found in any piece of printing which has been attributed to him. Unfortunately it is only by the aid of conjecture that we are able to link together the few facts we possess concerning the early presses at Mainz. It seems probable however, that Gutenberg was ruined at the very moment of success through an action, brought against him by Johann Fust, for the repayment of loans advanced to him for the purpose of carrying out his projects.

The earliest book to contain particulars of the name of its printers, and the date and place of printing was the "Psalmorum Codex" or "Mainz Psalter," of which there are issues seem to have been printed in 1457 at Mainz by Johann Fust and Peter Schœffer. Peter Schœffer had been an illuminator, and to his influence has been ascribed the beautiful initials, printed in two colours, with which the book is embellished. Of this majestic folio the library is in proud possession of the only known perfect copy of the first issue. Side by side with it stands a copy of the second Psalter, printed in 1459, also like the first on vellum; and a copy of the third Psalter on paper, printed by Peter Schœffer alone in 1490.

Of the productions of the press or presses at Mainz with which the names of the three printers, Gutenberg, Fust and Schœffer, are associated, the library possesses no fewer than fifty examples, several of which are the only copies of which there is any record, notably, the German edition of the "Bul zu deutsch . . . der babst Pius II.," printed in 1463 or 1464, which is distinguished as being the first printed book in which a title-page was employed.

From Mainz the art of printing migrated to Strassburg, a city

BRIEF HISTORICAL SKETCH.

where Gutenberg appears to have made experiments as early as 1439, and where in, or before, 1460, Johann Mentelin had printed another great Latin Bible, a copy of which is to be found in the library. It also found its way to Bamberg, to Cologne, where Ulrich Zel, the disciple of Schœffer, was the first printer, to Augsburg, to Nuremberg, to Speier, to Ulm, and to forty-three other towns in Germany, where printing was carried on during the latter part of the fifteenth century by not fewer than 215 printers. By means of the examples of the various presses to be found on the shelves of the room, it is possible to follow the art step by step in its progress through Germany. Of the works printed by Pfister at Bamberg, the printer who employed the same type as that found in the thirty-six line Bible, only four books and part of a fifth are known to exist in this country, all of which are in Manchester.

Though the printing press was born in Germany, the full flower of its development was first reached in Italy, at that time the home of scholarship. The first printers of Italy were two migrant Germans—Conrad Sweynheym and Arnold Pannartz—who set up their press in the Benedictine Monastery of Saint Scholastica, at Subiaco, some twenty miles from Rome, where many of the inmates were Germans. Here, between 1465 and 1467, they printed four books. In the latter year they removed from Subiaco into Rome, where a compatriot, Ulrich Han, was also just beginning to work. Han's first production was "*Meditationes seu contemplationes*," of Turrecremata, the first illustrated book to be printed in Italy, of which the only known perfect copy is in this room. Of the works printed by Sweynheym and Pannartz, and enumerated in their famous catalogue of 1472, the library contains copies of every one save the "*Donatus*," of which not even a fragment is known to have survived of the 300 copies there recorded to have been printed.

The progress of the art in Italy between 1465 and 1500 was quite phenomenal. In 1469 John of Speier began to work in Venice. He was followed by Wendelin of Speier, and in 1470 by a Frenchman named Nicolas Jenson, whose beautiful roman

THE JOHN RYLANDS LIBRARY.

type has never been surpassed and seldom equalled. Within the next five years printing was introduced into most of the chief towns of Italy, and before the end of the century presses had been established in seventy-three towns. In Venice alone not fewer than 151 presses had been started, and something approaching 2,000,000 volumes had been printed before the close of the fifteenth century—an output which exceeded the total of all the other Italian towns put together. These presses are well represented in the John Rylands collection, and it is possible in most cases to exhibit the first work produced by the printers. Of one specimen of early Venetian printing mention may be made; it is the first edition of “*Il Decamerone*” of Boccaccio, printed by Valdarfer in 1471. It is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola. Of the early productions of the Neapolitan presses the library possesses many examples, several of which are the only known copies. The printers of Basle are well represented, as also are the printers of Paris, Lyons, and the other centres of printing in France and Holland and Belgium. The library possesses a very fine copy of the “*Epistolæ*” of Gasparinus Barzizius, the first book printed in France by the three Germans, Gering, Krantz and Friburger, who, in 1470, at the invitation of two of the professors of the Sorbonne, in Paris, set up a press within the precincts of the college.

Turning to the shelves devoted to England, we find that of genuine Caxtons the library possesses sixty examples, of which thirty-six are perfect, and three are “unique”. The unique copies are: “*The Four Sons of Aymon*, Blanchardyn and Eglantyne,” and the broadside, “*Death Bed Prayers*”. It was in assisting Colard Mansion to print “*The Recuyell of the Histories of Troye*,” which Caxton had himself translated from the French of Raoul le Fèvre, that he learned the art of printing, as he tells us in his beautifully quaint epilogue to that work. The volume appeared in or about the year 1475, and was followed by “*The*

BRIEF HISTORICAL SKETCH.

Game and Playe of the Chesse," which for many years was regarded as the earlier of the two, and also as the first book printed at Westminster. In 1476 Caxton returned to England from the Low Countries, probably in consequence of the disastrous defeat of Charles the Bold by the Swiss in July of that year. He set up his press at Westminster within the precincts of the Abbey, and in the autumn of 1477 he published "The Dictes or Sayengis of the Philosophres," the first book to be printed in England. From that year until the time of his death, in 1491, his press was never idle. Including the broadsides and new editions of certain works, his publications at Bruges and in England number about 100, in the printing of which eight different founts of type were employed. In addition to the works already enumerated, the library possesses of the rarer of the Caxtons one of the two only known copies of each of: "Malory's Morte d' Arthur," the "Advertisement of pyes of two and three comemoraciōs of salisbury use," "The Curial of Alayn Charetier," and the "Propositio Johannis Russell," with others less rare to the number, as already stated, of sixty.

Of the works printed by Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary, and the Schoolmaster printer of St. Albans, the library possesses many examples, a fair proportion of which are believed to be unique. Of the early Oxford books there are nine, including the "Expositio Sancti Ieronimi in simbolo apostolorum" of Rufinus, with the date M.CCCC.LXVIII., a misprint for 1478, which, in consequence, has been put forward from time to time as the first book printed in England.

These are a few of the monuments of early printing which, to the number of 2,500, three-fourths of which were printed before 1480, are to be found upon the shelves of the Early Printed Book Room. The majority of them are remarkable for their excellent state of preservation.

THE ALDINE ROOM. Another noteworthy feature of the library is the collection of books printed at the famous Venetian press, founded by Aldus in or about the year 1494. The collec-

THE JOHN RYLANDS LIBRARY.

of Aldus, whose enthusiasm for Latin classics equalled that of his father for Greek, and by Aldus Junior, the son of Paolo and the grandson of Aldus. In this way the printing establishment founded by Aldus continued in active operation until 1597, a period of 102 years.

In addition to the collection of genuine Aldines which the library possesses, many of which are printed on vellum, whilst many others are large paper copies, there are a considerable number of counterfeit Aldines. The fame of the Aldine italic must have spread over Europe with extraordinary rapidity, for in the same year that Aldus issued his "Vergil" (1501) a forgery of it was published in Lyons. Aldus complained bitterly of the constant forgeries to which his works were subjected, and by means of public advertisement warned his customers how they might distinguish the forgeries from the genuine Venetian editions. Upwards of 100 of these forgeries are shelved by the side of the genuine copies.

THE BIBLE ROOM.

Not less remarkable than the "Incunabula" and the "Aldines" are the Bibles that have been brought together in the Bible Room, comprising, as they do, copies of all the earliest and most famous texts and versions, together with the later revisions and translations, from the Mainz edition of the Latin Vulgate of 1455 to the Doves Press edition of the Authorised Version, which was completed in 1905. Indeed, the Bible collection may be looked upon as the complement of the other collections, since, between the printing of the first and the last Bibles—an interval of four centuries and a half—it shows the progress and comparative development of the art of printing in a manner that no other single book can.

As the art of printing made its way across Europe, the Bible was generally the first, or one of the first, books to be printed by many of the early printers. Some half-dozen folio editions of the Bible in Latin and in German, and two great Latin Psalters had



THE BIBLE ROOM

BRIEF HISTORICAL SKETCH.

appeared in type before a single volume of the classics had been dealt with in a similar way.

The earliest printed Bibles were of the Latin Vulgate. Of this version alone upwards of 100 editions had appeared before the close of the fifteenth century. The most important of these editions, to the number of seventy, are to be found in the Bible Room. There are the two first printed Mainz editions, with which the name of Gutenberg is associated; the first Strassburg edition, printed by Mentelin between 1459 and 1460; the first dated Bible, printed by Schœffer at Mainz in 1462, and on vellum; the three editions printed by Eggesteyn at Strassburg in 1466; the Bible printed by the "R" printer, probably at Strassburg, in 1467; the first Bible printed at Rome by Sweynheym and Pannartz in 1471; the first quarto edition printed by John Peter de Ferratis at Piacenza in 1475; the first edition printed in Paris, by Gering, Krantz and Friburger, in 1476; three editions printed in 1476 by Moravus of Naples, Jenson of Venice, and Hailbrun of Venice, respectively, all of which are on vellum; the first octavo edition printed by Froben of Basle in 1491; and the most important of the editions of the sixteenth and later centuries.

The collection also includes the four great Polyglots printed at Alcalá (Complutum), Antwerp, Paris, and London. The "Antwerp Polyglot" is De Thou's large-paper copy, bearing his arms, whilst the "London Polygot," also a large-paper copy, bears on its binding the arms of Nicholas Lambert de Thorigny.

The Greek texts comprise the Aldine editio princeps of the Septuagint of 1518, the six editions of the Erasmian Testament of 1516 to 1542, facsimiles of the principal codices, and a group of the finest and most valuable editions, from that of Strassburg of 1524-26 down to the revised text of Westcott and Hort, issued in 1881.

Of the Hebrew texts there are: the Soncino printed portions of 1485, the Bologna Psalter of 1477, and the Pentateuch of 1482, the Naples edition of 1491, the Brescia edition of 1494,

THE JOHN RYLANDS LIBRARY.

and a long series of successive editions down to and including the current editions of Ginsburg and Kittel.

The translations into German include seven editions printed before 1484, the rare first New Testaments of Luther, issued September, and December, 1522, and his incomplete Bible 1524, printed on vellum.

In French there are, among others: the Lyons editions 1475 and 1500, Vérard's Paris edition of 1517, three editions of Olivetan's translation, of which the first is of 1535, and Calvin's revision of the same, printed at Geneva in 1565.

In Italian there are: the first edition printed at Venice 1471 by Wendelin of Speier from the version of N. di Malherbe and another Venetian edition of the same year, containing six engravings illustrating the story of the creation, which are found in no other copy, besides a number of other rare editions.

Of the other older translations there are: the Icelandic of 1584, the Danish of 1550, the Basque of 1571, the Bohemian of 1506, the Dutch of 1528, the Scottish Gaelic of 1690, the New England Virginian of John Eliot of 1661-63 and 1680-85, the Polish of 1563, the Slavonic of 1581, the Spanish New Testament of 1543, the Spanish Bible of 1553, one of the few known complete copies of Salesbury's Welsh New Testament of 1567, Morgan's Welsh Bible of 1588, the Manx Bible of 1771-73, the Chinese Bible printed at the Serampore Mission Press in 1815-22, which preceded the translation of Dr. Morrison, and others too numerous to be specifically mentioned. Before turning to the English Bibles it is perhaps of interest to remark that in the Psalter of Giustiniani in five languages, printed at Genoa in 1516, is to be found, in a long Latin note on the nineteenth psalm, the first life of Columbus, in which are given some important particulars of his second voyage along the coast of Cuba.

That brings us to the English section, which fully illustrates the history of the English Bible from Wiclif to the present day.

It is a matter of surprise to most people when they learn for the first time that the presses of Caxton and of his successors had

BRIEF HISTORICAL SKETCH.

been in operation nearly fifty years before a single chapter of the Bible, as such, had appeared in print in the English language.

It is true that Caxton, in his English version of the "Golden Legend," had printed in 1483 nearly the whole of the Pentateuch and a great part of the Gospels, under the guise of lives of Adam, Abraham, Moses, the Apostles and others, and that in the same year, in "The Festival" of John Mirk, he printed some Scripture paraphrases, but they are all mingled with so much mediæval gloss that, though they may have been read in the churches, they were never recognised as the Holy Scriptures. They were, however, the nearest approaches that the English people made to a printed Bible in their own tongue until the year 1525.

It is also true that many copies of the Bible and of the New Testament, translated into English by Wiclif and his followers, were scattered throughout the country in manuscript,¹ and had given educated people and persons of quality a taste for the volume of Holy Writ. But such was the attitude of the Church of that day towards the circulation of the Bible in the language of the country, when it was declared to be a dangerous thing to place the Bible in the hands of the common people, that Caxton adopted a prudent, business-like course, and printed only such books as were likely to be allowed to circulate in peace.

It was not until 1523 that any serious attempt was made to give to the people of England the printed Bible in their own tongue. In that year William Tindale, under the influence of reflections growing out of circumstances of his life at Oxford, Cambridge, and Little Sodbury, contemplated the translation of the New Testament into English, as the noblest service he could render to his country. Happening one day to be in controversy with one of the reputed learned divines of his day, he was led to give utterance to the declaration with which his name will ever be associated: ". . . *If God spare my life, ere many years I will cause a boy that driveth the plough to know more of the Scriptures than thou dost*". He went to London in the hope of

¹ A dozen such manuscript copies are in the library.

THE JOHN RYLANDS LIBRARY.

finding a sympathetic patron in the person of the Bishop of London (Cuthbert Tunstall), under whose protection he might carry out his project. He was forced, however, slowly to the conclusion that it was not in England, but amid the dangers and privations of exile, should the English Bible be produced. After a short residence in London he crossed to Hamburg, there completed his translation of the New Testament from the original Greek, probably with the aid of Erasmus's Latin version of 1518, and Luther's German version of 1522. He then proceeded to Cologne to arrange for the printing, probably at the press of Peter Quentell. The work had not proceeded far when the Senate of Cologne were persuaded to issue an order prohibiting the printing. Before the order could be carried into effect Tindale took flight to Worms where the enthusiasm for Luther was at its height, providing him with a safe retreat. Once at Worms, the work commenced and interrupted at Cologne was continued and finished. We have no evidence that the edition commenced at Cologne was ever completed. If it were, as some writers contend, then another edition in octavo must have been simultaneously issued, and large consignments were without delay smuggled into England. This "*invasion of England by the Word of God*," which Cardinal Wolsey did everything in his power to prevent, commenced early in the year 1526, probably in the month of March. In that same year the Testament was publicly and vigorously denounced by Bishop Tunstall at Paul's Cross and burned. It was publicly burned a second time in May, 1530.

So rigorously was the suppression of this first "New Testament" carried out that only one small fragment of the Cologne quarto edition, and two imperfect copies of the Worms edition in octavo, have survived. The former is preserved in the British Museum, one of the latter is in St. Paul's Cathedral Library, whilst the other is in the Baptist College at Bristol. We have, perforce, to be content with a facsimile of the Bristol copy on vellum, the more perfect of the two octavos, made by Francis Fry, and a facsimile of the quarto fragment by Professor Arber.

BRIEF HISTORICAL SKETCH.

Of the first revision of Tindale's Testament, printed at Antwerp in 1534, we possess a fine copy, and of the octavo edition of 1536, "yet once agayne corrected," the edition that appeared in the identical year of Tindale's martyrdom, we possess the only known perfect copy. From this point the library is rich in the numerous editions of Tindale's Testament. Having completed and issued his New Testament, Tindale settled down to the study of Hebrew in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in Marburg, where, in the intervals of study, he found time to issue his two most important controversial works, which constituted his manifesto. Early in 1530 his translation of the "Pentateuch," made direct from the original Hebrew, with the aid of Luther's German version, was ready for circulation. Of this interesting volume there is a copy of the edition 1530-34, with all the marginal glosses intact; with perhaps one other exception, these are usually cut away, as ordered by the Bishop, at least, the "most pestilent" of them. The reason for this order is quite obvious from a glance at the pages of the volume.

Of the first complete Bible printed in English, edited by Miles Coverdale, and printed probably at Zurich, there are two copies, both slightly defective, as are all the known copies; of the second edition in quarto of the same version, issued at Southwark in 1537, our copy is the only perfect one known. Of the "Matthew Bible" of 1537, edited by John Rogers, an intimate friend of Tindale, and the first martyr in the Marian persecution, who issued it under the assumed name of "Thomas Matthew," we have the copy which formerly belonged to George III. Copies of the following versions are also to be found upon the shelves: "Taverner's Bible" of 1537; the "Great Bible" of 1539; "Cranmer's Bible" of 1540; "Becke's Revision of Matthew's Bible" of 1549; the "Genevan Testament" of 1557, which formed the groundwork of the "Genevan Bible" of 1560, and was the first Testament to be printed in Roman type, and the first to show verse divisions; the "Genevan Bible" of 1560, the

THE JOHN RYLANDS LIBRARY.

earliest English Bible to be issued in a handy and cheap form. It obtained speedy and permanent popularity, and although never formally recognised by authority, for three generations maintained its supremacy as the Bible of the people. Between 1560 and 1644 at least 140 editions were called for. The "Bishops Bible" of 1568 and 1572; Tomson's revision of the "Geneva Testament" of 1576; the earliest English Bible printed in Scotland by Arbuthnot and Bassandyne in 1576-79; the "Rhemes Testament" of 1582, which is the first Roman Catholic version of the New Testament printed in English; Fulke's refutation of the arguments and accusations contained in the "Rhemes Testament" of 1589; the "Doway Bible" of 1609-10; the "King James Bible," commonly called the "Authorised Version" of 1611; the "Cambridge Standard Edition" of 1762; the "Oxford Standard Edition" of 1769; and the later revisions, with copies of numerous intermediate editions of the various versions enumerated, furnishing a complete view of the history of the English text of the Bible.

THE GREEK
AND LATIN
CLASSICS.

On the classical side the library is pre-eminently rich, with its remarkable series of early and fine impressions of the Greek and Latin classics, which, with few exceptions, still retain the freshness they possessed when they left the hands of the printers 400 years ago. Incidental reference has been made already to the Vergils, of which there are seventeen editions printed before 1480. Even more conspicuous is the collection of early Ciceros, numbering seventy-five works, printed before 1500, of which sixty-four are earlier than 1480. The value of such a series, apart from typographic considerations, as aids to textual criticism is obvious enough, since it represents so many precious manuscripts, some of which have since perished. Such was the feverish activity of the early printers that the editors in some cases did not scruple to hand over to the compositors the actual original manuscript from which their edition was taken after

BRIEF HISTORICAL SKETCH.

they had scribbled upon its margins their corrections, emendations and conjectural readings. The famous Ravenna codex of Arisphanes was actually used in this way.

The Ciceros include all the early editions of the "Officia," from that of Mainz, printed in 1465, to the Naples edition of 1479; six separate editions of "De oratore" from 1465 to 1485; five of the "Orationes," anterior to 1474; ten of the "Epistolæ familiares," earlier than 1480; the "Opera philosophica" of 1471; and several impressions of minor works of great rarity. Of Horace there are eight editions prior to 1480, including the first edition printed at Venice, probably in 1470. Of Ovid there are the editions of Bologna of 1471, of Rome of 1471, of Venice of 1474, of Parma of 1477, Vicenza of 1480, and numerous early editions of the separate works, including the first edition of "De arte amandi," printed at Augsburg in 1471, and a copy of Churchyard's English translation of "De Tristibus" of 1478. Of Livy there are eight fifteen-century editions, including the first, printed at Rome in 1469, and that of 1470. Of Pliny's "Historia naturalis" there are seven editions before 1500, including the first, printed at Venice by John of Spire in 1469, a magnificent copy on vellum of the Rome edition of 1470, and an equally magnificent copy of Landino's Italian translation, printed at Venice by Jenson in 1476. Indeed, with scarcely an exception, the collection contains not only the first, but the principal editions of such Latin authors as Cæsar, Catullus, Quintus Curtius, Lucan, Lucretius, Martial, Quintilian, Sallust, Seneca, Suetonius, Tacitus, Terence. Of the Greek writers there are the only known copy of the first Greek text ever printed—an edition of the "Batrachomyomachia," printed at Brescia by Thomas Ferrandus about 1474; the Florentine Homer of 1488; the Milan editions of Theocritus and Isocrates, both printed in 1493; the Milan Æsop of 1480; the Venetian Plautus of 1472, and the long series of Aldines to which reference has been made already. The later presses, such as those of Bodoni, Didot, and Baskerville and the modern critical editions are also very fully represented,

THE JOHN RYLANDS LIBRARY.

together with all the facsimiles of the famous codices which have been issued within the last few years.

THE
ITALIAN
CLASSICS.

Of the great masters of Italian literature the library possesses a considerable collection. The Dante section alone numbers some 6,000 volumes, and is specially rich in early editions of the "Divina Commedia". There are : two codices ; three earliest printed editions of 1472, issued respectively Foligno, Jesi and Mantua ; two copies of the Florentine edition 1481, with Landino's commentary, one of which contains the twenty-two engravings said to have been executed by Baldini in imitation of Sandro Botticelli, and eight other editions of the fifteenth century. A large number of editions of the sixteenth and the succeeding centuries, including the Aldine edition of 1502, on vellum, and a large number of critical works. The collection of Boccaccio's "Decamerone" consists of eight fifteenth-century editions, including the only known perfect copy of the "editio princeps," printed at Venice by Valdarfer in 1471, and a long series of the sixteenth century and later editions. Of the other works of Boccaccio there are many of the early and much prized editions. There is a vellum copy of the French translation of "De Mulieribus claris" printed by Vérard of Paris in 1493. Also the extremely rare edition of the "Teseide," printed at Ferrara in 1475, and Pynson's two editions of the "Fall of Princes," translated by John Lidgate and printed in 1494 and 1527. Of the various works of Boccaccio's friend, Petrarch, there is an equally large number of early editions, including the first edition printed at Venice in 1470, that rarest of all editions printed by Laver of Rome in 1471, and eleven other editions printed before 1486. Of Ariosto there are twenty-five editions of his "Orlando furioso" anterior to 1585, including the first edition of 1516 printed at Ferrara, the rare Venetian edition of 1527 and 1530, the Ferrara edition of 1532—the last which was edited by Ariosto himself, the Roman edition of 1543, and the "Giolito edition" of the same year. Many other names could be mentioned, but these must suffice.

BRIEF HISTORICAL SKETCH.

THE ENGLISH CLASSICS. The department of English literature is remarkable for its richness. It is not possible to do more than mention a few names, and therefore the extent of the collection must not be estimated by the limited number of works to which reference is made. Of Shakespeare there are two sets of the four folios printed in 1623, 1632, 1664 and 1685 respectively. One of the first folios is interesting as being the actual copy used by Theobald in the preparation of his edition of the poet's works, which was issued in 1733. It was purchased by George Steevens in 1754 for the modest sum of three guineas. Of even greater interest than the first folio is the copy of "Mr. Shakespeare's Sonnets," printed in 1609, consequently during the lifetime of the poet, upon the title-page of which is a contemporary mark in manuscript, "5d.". The copy of the edition of the plays edited by S. Johnson and G. Steevens in 1793 is Steevens' own copy, which he himself enriched by the insertion of some thousands of engravings, many of which are of extreme rarity. Chaucer, the father of English poetry, is represented by all the earliest editions, commencing with that printed by Caxton in 1478. Gower's "Confessio Amantis" of 1483 is there, with Spenser's "Faerie Queene" of 1590-96, and his very rare "Amoretti and Epithalamion" of 1595; Milton's "Paradise Lost" in six editions of 1667 to 1669; two copies of each of his "Comus," 1637, and his "Lycidas," 1638; the "Poems: both English and Latin," 1645, in two issues; the first edition of Walton's "Compleat Angler," 1653; Bunyan's "Pilgrim's Progress," 1678; "Pilgrim's Progress"; second part, 1684; "The Holy War," 1682; his first published book—"Some Gospel Truths Opened," 1656, and several other works of the sturdy Puritan in the form in which they first made their appearance. Of "Pierce Plowman" there is a vellum copy printed in 1550; Burton's "Anatomy of Melancholy," 1621; Drayton's "The Owle," 1604, and "Polyolbion," 1613; Ben Jonson's "Works," 1616; Sir Thomas More's "Works," 1557; his "Utopia," 1551; the Earl of Surrey's "Songes and Sonettes," 1567, and a long series of the original

THE JOHN RYLANDS LIBRARY.

editions of other great classics of England, including a large number of the smaller pieces of Elizabethan literature. On the modern side there is a remarkable collection of the original issues of the works of Ruskin and Tennyson amongst others too numerous to mention, together with the modern critical literature.

VOYAGES AND TRAVELS.

In the room known as "The Map Room" there are a number of early maps and atlases, amongst which may be mentioned Saxton's "Atlas of England and Wales," 1579, Blaeu's "Atlas Major," 1662, in eleven volumes folio, and a very extensive series of the early voyages and travels, including such collections as Hakluyt, De Bry, Purchas, Smith, Cook, Bougainville and Clark, together with the more modern works of geographical science.

HISTORY.

The student of history will find the library well equipped in the matter of the great historical collections, such as: Rymer, Rushworth, Montfaucon, Muratori, the "Monumenta Germaniæ historica," "Le Recueil des historiens des Gaules," "Gallia Christiana," "Les Documents inédits sur l'histoire de France," "Commission Royale d'histoire de Belgique," "Chroniken der deutschen Städte," the various "Collections des mémoires relatifs à l'histoire de France," the Rolls Series of "Chronicles and Memorials," and of the "Calendars of State Papers," the Reports of the "Historical Manuscripts Commission," the "Acta Sanctorum" of the Bollandists, the collections of Wadding, Marquet de Vasselot, Holstenius-Brockie, the principal editions of the mediæval chroniclers, together with the publications of the most important of the archæological and historical societies of Europe, and the principal historical periodicals of this and other countries. The collection of pamphlets, numbering upwards of 15,000, is of extreme importance, especially for the Civil War, the Popish Plot, the Revolution of 1688, the Non-Juror Controversy, the Solemn League and Covenant, for English politics under the first three Georges, and, to a lesser extent, for the French Revolution. The

BRIEF HISTORICAL SKETCH.

few titles mentioned are only intended to indicate the wide scope of the library, covering as it does the whole field of history, from the ancient empires of the East, through the Greek and Roman periods, down to the present day. The topographical and genealogical collections should be mentioned as of importance. Every effort is being used to make this department of the library still more efficient to serve the requirements of the students and research workers who resort to it.

THEOLOGY AND PHILOSOPHY. Theology occupies a prominent place in the library by reason of the special character that was impressed upon it from its inception. The original intention of the founder was to establish a library, the chief purpose of which should be the promotion of the higher forms of religious knowledge. It is true that the scope of the institution was enlarged by the purchase of the Althorp collection, but in their selection of the 100,000 volumes that have been acquired since 1899, the authorities have steadily kept in view the founder's original intention. As a result, the student of theology, whether in church history, textual criticism, dogmatic theology, liturgiology or comparative religion, will find that full provision has been made for him.

Sufficient has been said elsewhere about the Biblical texts, but it may not be without interest to make incidental mention of a few of the rarer works in patristic and scholastic theology, liturgiology and other sections. There are fourteen works of St. Thomas Aquinas, all printed before 1480; thirty editions of St. Augustine, ranking between 1467 and 1490; seven editions of St. Chrysostom anterior to 1476; two editions of the "Epistolæ" of St. Cyprian, printed in 1471; ten editions of various works of St. Jerome printed before 1500, and copies of the Benedictine editions of the Fathers, mostly on large paper. The collection of early Missals and Breviaries is noteworthy: there are twenty printed Missals, beginning with that of Ulrich Han of Rome, printed in 1475 on vellum, and ending with that printed by Giunta at Venice in 1504, including the famous Mozarabic Missal of

THE JOHN RYLANDS LIBRARY.

1500, printed by command of Cardinal Ximenes, and the two Sarum Missals on vellum, printed by Richard Pynson in 1500 and 1504. There are eight Breviaries printed before 1500, of which six are on vellum, including the rare Mainz edition of 1477 and the Ambrosian Breviary of 1487. There are also a number of the early sixteenth-century editions, including the copy of the Sarum use on vellum, printed in 1508 by Richard Pynson. The "Codex liturgicus ecclesiæ universæ" of Assemanus, 1749-63, is upon the shelves, together with a set of Mansi's "Sacrorum conciliorum nova et amplissima collectio". Of the "Book of Common Prayer" the series of editions is both long and interesting, including two of the first printed editions, issued in London in 1549 and the rare quarto edition printed at Worcester in the same year followed by all the important revisions and variations. There are a number of the early Primers, and about fifty editions of the dainty books of Hours printed in the fifteenth and sixteenth centuries. The works of the reformers are well represented, with a large number of Martin Luther's tracts, including the original edition in book form of the famous "Theses" against the system of indulgences, printed in 1517, and affixed by him to the gate of the University of Wittemberg, and his "Deutsch Catechismus" of 1529; a number of the earliest printed works of Erasmus, Ulrich von Hutten, Philipp Melanchthon, Girolamo Savonarola, Ulrich Zwingli, William Tindale, John Frith, William Roy, Miles Coverdale, Jean Calvin, including "The Catechisme" of 1556, and the first edition of the "Actes and Monuments" of John Fox. The great devotional books, such as: St. Augustine's "Confessions," the "Imitatio Christi," the "Speculum Vitæ Christi," Hylton's "Scala perfectionis," the "Ars Moriendi," and the "Ordinary of Christian Men," are all to be found in the earliest and in the later editions of importance. In philosophy, the ancient, the mediæval, and the modern schools are fully represented, including the latest and best works in experimental psychology, and in the psychical sciences.

BRIEF HISTORICAL SKETCH.

TORIC
OKS.

The library possesses a large number of books which have an interest in themselves as coming from the libraries of such famous collectors as De Thou, Grolier, Thomas Caioli, Canevari, Marcus Laurinus, Comte d'Hoym, Duc de la Vallière, Loménie de Brienne, Diane de Poitiers, Pope Sixtus the Fifth, Michael Wodhull, Cardinal Bembo and others. The copy of the work of Henry VIII., "Assertio septem sacramentorum versus M. Lutherum," for which he received the title "Defensor Fidei," is one of the very few copies printed on vellum for presentation. The copy here referred to was presented to Louis, King of Hungary, and bears an inscription in King Henry's handwriting, "Regi Daciæ". On the binding are the arms of Pope Pius VI. The Aldine edition of Petrarch of 1501 is from the library of Cardinal Bembo, and contains notes and marginalia in his handwriting. The copy of the first edition of "Epistolæ obscurorum virorum," the tract which caused so great a stir at the time of the Reformation, belonged to the reformer, Philipp Melancthon, and contains many marginalia from his pen. Martin Luther's "In primum librum Mose enarrationes," 1544, has upon the title-page an inscription in Hebrew and Latin in Luther's handwriting, presenting the book to Marc Crodel, Rector of the college of Torgau. The Bible which Elizabeth Fry used daily for many years is full of marks and comments in her own handwriting. The markings are of extreme interest, revealing, as they do, the source of her inspiration, strength and comfort. The Bible from Hawarden Church, recently acquired, is of interest as being the identical copy from which the Right Hon. W. E. Gladstone frequently read the lessons in the course of divine service between the years 1884 and 1894. The original manuscript of Bishop Heber's hymn, "From Greenland's Icy Mountains," is in the library, bearing the pencil note, "A hymn to be sung in Wrexham Church after the sermon during the collection". The "Valdarfer Boccaccio," to which reference has been made already, came into prominence at the sale of the Duke of Roxburghe's

THE JOHN RYLANDS LIBRARY.

books in 1812, when it realized the sum of £2,260. It was honour of the sale of the volume that the Roxburghe Club was founded. The copy of the Glasgow *Æschylus* of 1759 has bound up with it the original drawings of Flaxman, and is clothed in binding by Roger Payne, which is always spoken of as his master-piece. Such are a few of the many books with a personal history which the library contains.

FAMOUS BINDINGS. If the books themselves excite interest and admiration, not less striking is the appropriateness, and often the magnificence, of their bindings. Of the many specimens in the library illustrating the history of the art from the fifteenth century to the present day, we need only refer to the production of the great artists who worked for Francis I., Grolier, Maiolani, Canevari, Laurinus, Henry II., Diane de Poitiers, Charles IX., Henry IV., Marie de Medicis, Lamoignon, De Thou, Loménie de Brienne, Colbert, Louis XIV., Louis XV., Madame de Pompadour, James I., Charles I. and Thomas Wotton—who has come to be known as the English Grolier—as figuring in the collection with examples of the work of Clovis Eve, Nicolas Eve, Padeloup, Le Gascon, the two Deromes, Mearne, the English masters of the seventeenth century, whose names unhappily have been forgotten, and of Roger Payne, the man who by native genius shines out among the decadent craftsmen of the late eighteenth century as the finest binder England has produced. The library possesses quite a large collection of Payne's bindings, including the Glasgow *Æschylus* in folio, a binding which was considered by his contemporaries as his finest work, and the unfinished Aldine Homer, which he did not live to complete. Several of Payne's bills are preserved in the library. They are remarkable documents, containing in many cases interesting particulars as to his methods of workmanship. The tradition of fine binding which Roger Payne had revived was continued after his death by certain German binders, Kalthoeber, Staggemier and others who settled in London; also by Charles Lewis and Charles Hering, who especially imitated

BRIEF HISTORICAL SKETCH.

his manner, but lacked the original genius of Payne and his delicacy of finish. Many specimens of the work of these successors of Payne are to be found scattered throughout the library. We may perhaps permit ourselves to refer to one piece of Hering's work which, more than any other, enables us to draw a comparison between his work and that of Payne. It is the Aldine Homer left by Payne in an unfinished state. The second volume was entrusted by Lord Spencer to Hering, evidently with instructions to match the work of Payne. A careful comparison of the two volumes reveals the interesting fact that Hering did not use Payne's tools, but evidently had others cut to match them. These lack the delicacy of design of the early tools, and indeed the forwarding and finishing throughout will not bear comparison with the work of the master hand of England's greatest binder.

MANUSCRIPT ROOM. Another of the outstanding features of the library is the interesting collection of Oriental and Western manuscripts, numbering at the present time nearly seven thousand items, and illustrating in a remarkable manner most of the more important materials and methods which have been employed from the earliest times for the purpose of recording, preserving, and transmitting to posterity the knowledge of past achievements.

The nucleus of the collection was formed by the manuscripts contained in the Althorp Library, which was added to from time to time by other purchases. But the present magnificence and special character of the collection were given to it by the acquisition, in 1901, of the manuscripts of the Earl of Crawford, consisting of nearly six thousand rolls, tablets, and codices.

On the death, in 1908, of the founder of the institution, the collection was further enriched through the bequest of her private library, which contained many manuscripts of great importance. Since then every effort has been employed with a view to building up the collection in such a way as to cover the history of writing

THE JOHN RYLANDS LIBRARY.

and illumination in the principal languages and characters, and at the same time to offer to students in the many departments of literary and historical research, original sources which may be of real service to them in the prosecution of their studies. Within the last two years a number of very important cartularies, and other manuscripts of interest to the student of English history, were secured at the sales of portions of the manuscripts of Sir Thomas Phillipps, with the result that the importance of the collection at the present time cannot easily be over-estimated.

Many of the manuscripts are well known to scholars, who have always had ready access to them; but to the world at large, and to many of the readers of these notes, they are yet unknown. A few remarks, therefore, upon some of the most noteworthy and characteristic features of these interesting literary and historical records may not be deemed inappropriate.

EASTERN MANU- SCRIPTS.

Beginning with the Eastern section, it must be said at once that the wealth of Oriental manuscripts, of all ages, and in a variety of languages, can only be indicated in the briefest manner in an introduction like the present. Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Persian, Burmese, Canarese, Singhalese, Tamil, Telugu, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Tibetan, Buginese, Kawi, Madurese, Makassar, and Mexican manuscripts are well represented. There are examples of those curious and rare productions, the "medicine books" of the Battas, inscribed on the bark of the alim-tree, or on bamboo poles. Of more general interest are the great number of very precious Persian, Arabic, and Turkish manuscripts, numbering nearly two thousand volumes. The examples of the Koran, dating from the eighth and ninth centuries, are, in many cases, of extraordinary beauty and value. One copy, written on 467 leaves of thick bombycine paper, of the date of A.D. 1500, must be one of the largest volumes in the world, measuring, as it does, 34 by 21 inches.

BRIEF HISTORICAL SKETCH.

Of papyrus rolls and fragments there are examples of the "Book of the Dead" in Egyptian Hieroglyphic and Hieratic. The Demotic papyri, the catalogue of which, compiled by Dr. F. Ll. Griffith, Reader in Egyptology in the University of Oxford, appeared in 1910, after about ten years of persistent labour, form probably the most important collection of documents in this script at present extant. There are a large number of Greek papyri, the literary portion of which was described by Dr. A. S. Hunt, in the catalogue issued in the early part of last year, revealing a new fragment of the recently discovered Greek historian, Theopompus, and what is probably the earliest known manuscript of the Nicene Creed. The remaining portion, consisting of the non-literary documents, are at present under arrangement and description by Dr. Hunt. The result of the examination by Professor D. S. Margoliouth, of a considerable collection of Arabic papyri, is awaited with interest.

In Coptic the papyri and the codices, ranging from the sixth to the sixteenth century, have been described by Dr. W. E. Crum, the catalogue which also appeared in 1910. In Samaritan there is an interesting, though not large, group of Biblical and liturgical texts, including an important vellum codex of the "Pentateuch," written in A.D. 1211, which are at present being described by Dr. A. E. Cowley, Sub-Librarian of the Bodleian. In Syriac there are amongst others a vellum codex of the "Gospels" of the sixth century, and what is probably the earliest known complete Syriac "New Testament," written about A.D. 1000, the description of which has been undertaken by Dr. Rendel Harris. The Hebrew manuscripts comprise many "Rolls of the Law," and several illuminated codices of the "Haggadah," or "Service for Passover."

Among the Greek manuscripts there are several beautiful Gospel books, but the most important member of the group is a considerable fragment of a vellum codex of the "Odyssey," possibly of the third century, and consequently one of the earliest vellum books known to be extant.

THE JOHN RYLANDS LIBRARY.

WESTERN
MANU-
SCRIPTS.

When we turn to the Western manuscripts and attempt to choose among the large number of fine written and magnificently illuminated examples, the very wealth of material at our disposal constitutes a difficulty. Of the Latin manuscripts, whether produced in Italy, Spain, France, German Flanders, or England, there are some hundreds. One of the most important texts, though quite unadorned, is a manuscript of the letters and minor works of St. Cyprian, written in a bold clear hand in what are known as pre-Caroline minuscules of the eighth century, which originally belonged to the Abbey of Murbach in Alsace. Of manuscripts produced in the famous writing school of the middle ages there are several. One is a magnificent "Psalter" written in the latter part of the eighth, or the early part of the ninth, century at Trier. Great interest centres in the remarkable interlaced capital letters, completely filling certain pages and exhibiting the characteristics of the Celtic art, which seems to have spread over the whole of Europe about this time. Another is a "Gospel Book," written and illuminated at Cologne for the Emperor Otto the Great, about A.D. 970, and containing his portrait. There are two "Gospel Books," written in the monastery of St. Gall, in the ninth or tenth century; a "Liberary," executed about 1060 by Ruopertus, Abbot of Prüm, monastery on the Moselle, and a volume of "Preces et officia varia," by a member of the Guild of Illuminators of Bruges, in A.D. 1487.

Of the Spanish manuscripts, perhaps the most interesting is a twelfth-century copy of the "Commentary on the Apocalypse," by an abbot of Valcavado, in Castile, known as "St. Beatus." It is a great folio containing 110 very large miniatures, painted on grounds of deep and vivid colour, including a map of the world as conceived by the mediaeval geographer.

From the thirteenth century there is a very important pre-Reformation English service-book in the shape of a "Sarum Missal," probably the most venerable manuscript of this service in existence. A very beautiful book, valuable both for its exquisite

BRIEF HISTORICAL SKETCH.

illuminated capitals, and its five pages of miniatures, as well as its historical associations, is a "Psalter," written in Paris, about 1260, probably by the same person who executed the manuscript given by St. Louis to the Sainte Chapelle. On a blank leaf, at the commencement of the volume, we find, in very delicate handwriting, "Royne Jehanne," the autograph of Joan of Navarre, the second Queen Consort of Henry IV. of England, to whose possession the volume must have passed a century and half after its production. Another volume which is of great interest on account of its historical associations, is the copy of Wiclif and Purvey's translation of the Gospels, written about 1410, and presented to Queen Elizabeth, by Francis Newport, as she was passing down Cheapside, on her way to St. Paul's Cathedral. Of equal, and yet of more pathetic, interest is the tiny little "Book of Hours," of Flemish origin, which belonged to Mary, Queen of Scots, and on one of the leaves of which she has written with her own hand: "Mon Dieu confondez mes ennemis M̃." Then there is a little "Book of Hours," written for King Henry VII., by John Islip, Abbot of Westminster, and builder of the Chantry Chapel of Henry VII., which bears upon the illuminated borders of its pages the rebus of the abbot's name in the form of an eye and a slip of a tree. Another very beautiful "Book of Hours," every page of which is surrounded by a most elaborate lace-like border, with here and there charming miniatures, was written for King Charles VII. of France, and is attributed to the same hand that executed the famous "Bedford Missal". Two of the later acquisitions are "Books of Hours," of Flemish workmanship, possessing, it is thought, evidence of the work of that masterhand, Hans Memling.

ITALIAN
WORK.
One of the finest of the Italian books is dated 1407, and consists of the "Postilla" of Nicholas de Lyra in three volumes, full of marvellous borders and miniatures, and made historically interesting by the portraits of members of the Gonzaga family, which have been introduced into the minia-

THE JOHN RYLANDS LIBRARY.

tures. A manuscript like this, perfect in condition, and certain date and origin, is naturally a most important monument of Italian art at the end of the Trecento. More splendid even than the Gonzaga manuscript, but belonging to an epoch when art had become too self-conscious and conventional, is the celebrated "Colonna Missal," in six large volumes of different dates, and by different hands. The first volume was probably executed about 1517 for the Cardinal Pompeo Colonna, and adorned with a multitude of Raphaelesque illuminations. Many of these have been attributed to a certain Philippus de Corbizis, by whom there is a signed illustration in a missal at Siena; by other authorities it is considered safer to group them generally under the title "School of Raphael," whilst, as the result of the most recent examination, it is suggested that there is evidence of the same workmanship as that contained in the "Farnese Psalter," which is commonly, but erroneously, attributed to Clovio. It was more probably the work of Vincenzo Raimondi, and his associate copyists.

ENGLISH WORK.

In addition to the English manuscripts already referred to, there are others of which some mention may be made. The finest is the copy of John Lydgate's "Siege of Troy," executed about A.D. 1420. It is a large folio volume containing richly illuminated borders and seventy miniatures, furnishing a mine of pictorial information on the social customs of the period. At the commencement of the volume is a picture of the author orbed knee presenting his work to King Henry V. Another is Lydgate's translation of Boccaccio's "Falle of Princes," a plainer but still a very important volume. There are a dozen manuscripts of the Wicliffite Bible, or parts of the Bible, ranging from 1382 to 1450. Amongst the cartularies the most important is that of the Benedictine Monastery of St. Mary's, York, written in the fourteenth and fifteenth centuries. The cartulary of the Cistercian Abbey of Melsa, or Meaux, which is in the handwriting of the nineteenth abbot, Thomas Burton (1396-1399), is also of great interest, furnishing, as it does authority for English history during the reigns of the Edwards.

BRIEF HISTORICAL SKETCH.

whilst tracing the history of the abbey from its foundation in 1150 to the year 1406. Other noteworthy volumes are the thirteenth-century cartulary of the Cistercian Abbey of Warden; the cartulary of the Manor of Toleshope, Rutland, in the form of a roll; the Chronicle of Wigmore; Wardrobe books of Edward I. and Edward II.; and a thirteenth-century manuscript of the famous itinerary of Richard I. to the Holy Land. One other volume calls for special mention since it contains the earliest known copies of the charters granted to London by Henry I. and Henry II. respectively. The volume was written within a few years of the granting of Henry II.'s charter (1155-1161). Of other known copies the earliest cannot be less than a century later in date.

FRENCH WORK.

The French manuscripts, though not numerous, are of great beauty and interest. Perhaps the most important is a "Bible Historiée," or "Picture Bible," consisting of a series of forty full-page paintings, representing stories from the "Book of Genesis," resplendent on a background of burnished gold, and written in the South of France about 1250, at a time when the illiterate read by means of pictures. There is a fine and important copy of "Lancelot du Lac," with seventy-two miniatures and numerous illuminated initials written about 1300; an early fifteenth-century copy of the "Chroniques" of Jean de Courcy; an illuminated manuscript of the "Chroniques de Saint Denys," in which one miniature depicts Edward I. paying homage to Philip the Fair of France, as his overlord, for the Duchy of Aquitaine in A.D. 1286; and a very beautiful manuscript of Guillaume de Guilleville's "Pèlerinage de la Vie," written in a clear hand in the fourteenth century, and enriched with 173 miniatures, which are illustrative of the poem, and display a wonderful fertility of invention, whilst they are valuable for the costume of the time, and for the ways of life of the people. It would be possible to describe others of almost equal interest, such as the "Vie et Passion de Nostre Seigneur Jésus Christ," written about 1350, and ornamented with twenty-six paintings of Our Lord's Passion, executed in

THE JOHN RYLANDS LIBRARY.

"grisaille": and the "Book of Hours" beautifully illuminated in the South of France by an artist of the school of Jean Fouquet, for Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maitre d'artillerie, but sufficient has been said to indicate the nature of the manuscripts in this particular section.

JEWELLED
BOOK-
COVERS.

Turning now from the manuscripts themselves to the jewelled covers with which some of them are adorned, and which impart to them a character, and a value, of a very special kind, we find that there are thirty examples. The extraordinary rarity of these metal and ivory bindings may be gauged by the fact that this collection, containing only thirty examples, yet ranks third among the collections of the world. By far the richest is that in the Bibliothèque Nationale, at Paris, which contains a large number of the books of this class, seized and saved from dispersion at the time of the Revolution. Next comes the Royal Library at Munich; and then comes the John Rylands collection. One example, perhaps the finest in the world, remained until a few years ago in English hands. It was the famous "Lindau Gospels," in cover of pure gold and gems, which Lord Ashburnham sold for £10,000, and which is now in the possession of Mr. Pierpoint Morgan. Many of the covers are of great beauty and interest, none the less so for the process of building-up which they have undergone in long-past centuries. The normal course of things seems to have been as follows: A monastery owned a precious tenth-century "textus," or manuscript of the Gospels; it also possessed an ivory "pax," or tablet carved with one or more scenes from the life of Christ, of, perhaps, a century later. A century later still it occurred to some rich abbot to have the second made into a cover for the first; and he would call in some jeweller or metal-worker from Cologne or Liège, who would encase the ivory tablet in a richly jewelled metal frame, and make the whole into a cover to protect the manuscript.

Often, therefore, as in the case of some of the examples exhibited, the manuscript, the ivory or enamel centre, and the

BRIEF HISTORICAL SKETCH.

jewelled or chased borders are of different centuries. But in nearly all cases the result of the joint work of the carver and the goldsmith is of singular richness and beauty. One of the finest has for its centres two plaques of twelfth-century Limoges enamel, its background is of silver stamped from dies of the thirteenth century, whilst surrounding these are figures of saints in ivory, the whole being enclosed in a border of finely carved and gilt wood. Another is a "Gospel Book" in a German hand of the twelfth century, encased in a cover from which the central ornament on one side has disappeared, but of which the heavy borders of gilt copper enriched with Limoges enamels, representing the Apostles, the Virtues, etc., are intact. The most important consists of the double cover of a manuscript which has become separated from its binding. The ivory carvings, which serve as panels, are of the finest workmanship of the tenth century; the metal work, which is very fine, was probably executed at Trier, which was for a long period the great rival of Cologne in the realm of ecclesiastical art and culture. Many of the other examples in the collection bear indications of having been executed, or preserved, in the "stately tower of Trier," while Cologne, and Liège can claim an equal share.

The jewels with which many of the covers are enriched form a very varied collection. There are a number of ancient Roman gems, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum. Two of the covers have had fitted at each of the four corners large rock crystals in claw settings. The filigree and repoussé work in general is very chaste.

We have already greatly exceeded the number of pages we had allotted to ourselves for the purpose of this hurried glance at the contents of the library. And yet only the fringe of a few of the most important collections has been touched, whilst many sections of the library have had to be passed over entirely.

Much might have been written about the large and growing

THE JOHN RYLANDS LIBRARY.

collection of "unique" books, that is to say, printed books of which the only known copy is in the possession of the library, but we must content ourselves with this passing reference to it. Of books printed on vellum the collection numbers upwards of 300 many of which are of extreme rarity and also of great beauty. The ornithological collection includes the magnificent works of Audubon, Gould and Dresser. The botanical works range from the Latin and German editions of the "Herbarius," printed at Mainz in 1484 and 1485, to Sander's "Reichenbachia" of 1888-94, including the original or best editions of Gerard, Parkinson, Curtis, Jacquin, etc. The art section comprises many of the great "galleries," a complete set of the works of Piranesi, a set of Turner's "Liber studiorum" in the best states, and so forth. There are a number of very fine "extra illustrated" works, such as Rapin's "History of England," in twenty-one folio volumes, Pennant's "Some account of London," in six volumes, Clarke's "History of the rebellion and civil wars in England," in twenty-one volumes, Chalmers's "Biographical Dictionary," in thirty-two volumes. There is a complete set of the astronomical works of Hevelius, seldom found in a condition so perfect. The bibliographer will find a very extensive collection of working tools, especially rich in works dealing with the history of the early presses. The students of Greek and Latin palæography will find a collection of from 200 to 300 works dealing with their subjects, including facsimile reproductions of many of the great codices. In the periodical room some 200 of the leading English, American and Continental periodicals in theology, history, philosophy and philology are regularly made available to readers.

The library has so many sides and contains such a wealth of rare and precious volumes which merit extended notice, that to do justice to the magnificence of any one of the sections would require a volume of considerable length. We venture to hope, however, that in these hurriedly written and necessarily discursive pages we have succeeded in conveying some idea of the importance of the library, which already is attracting scholars from all

BRIEF HISTORICAL SKETCH.

parts of the world, and of which Manchester people are justly so proud.

A LIVING
LIBRARY.

In concluding this survey it may be well to say that whilst the library is a "place of pilgrimage" for the lover of rare books, it is at the same time an excellent working library for students, whether in the department of theology, history, philosophy, philology, belles-lettres, art, or bibliography. It is designed to assist all who desire to know more than can be found upon their own private shelves or in the public library. There are, in every great city, a number of persons of education who desire to carry their researches to a point beyond the resources of their own private library. Such students receive every encouragement in the John Rylands Library; their requirements and their suggestions receive constant and careful attention, with the result that during the thirteen years that have elapsed since the opening of the library, upwards of 100,000 volumes have been added to its shelves, including many works of extreme rarity.

The property has been vested in trustees, and the government of the institution has been entrusted to chosen representatives of the city of Manchester in all its manifold activities and life, while certain other bodies which are not local have also been associated in the government.

DESCRIPTION OF THE BUILDING.

Any sketch of the library, however brief, would be obviously incomplete without some reference to the building which is regarded by experts as one of the finest specimens of modern Gothic architecture to be found in this or in any country.

The special requirements of the building, which were necessary in order to fulfil generally the intention of the founder, dictated, to a very considerable extent, its general style and conformation.

The form and style selected was that of a college library in the later Gothic, but the scope of the undertaking was obviously more extensive than that of any known example. There were

THE JOHN RYLANDS LIBRARY.

special requirements to be fulfilled which college libraries do not include. In the first place, a very large number of books had to be accommodated—provision was to be made for 100,000 volumes. Three large rooms had to be provided, one special room near the entrance for the purpose of lectures, and two smaller rooms for council and committee purposes. A suite of rooms for the librarian, near the entrance, and in close communication with the principal library. Rooms for unpacking, and the other necessary offices and workrooms. A caretaker's house, detached from, but in close communication with the library. Accommodation for the engines and dynamos for electric light, residences for the engineers and an extensive basement for hot-water warming, ventilation and storage.

It was urged upon the architect that the vestibule should be of very considerable size and importance, and the main staircase ample and imposing. A further obvious requirement was that the building should be made, as far as possible, fireproof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which, by the purchase of the Althorp Library, it attained, it seemed desirable that risks from fire should be, as far as possible, minimised; and owing to the close proximity of large warehouses, the situation suggested an element of danger to the fabric and its contents. Stone-vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was therefore no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone-vaulting has been covered with concrete brought to a level and then covered with asphalt.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the high towers, are set back



THE EAST CLOISTER

BRIEF HISTORICAL SKETCH.

at a considerable distance from the frontage line, resulting in securing architectural character out of a mere practical necessity, and for the same reason the side walls of the boundary lines are generally kept low.

Such were the conditions under which the architect had to work, and in the estimation of those competent of expressing an opinion upon the subject, Mr. Basil Champneys has succeeded in designing a building, than which no finer has been erected in this or in any other country during the present generation.

Nine years was the library in building, but the cause of the delay is not far to seek when once within its walls. It is so large and so very elaborately decorated, and the internal fittings are so perfect of their kind, that even a period of nine years seems none too long for the completion of such a work. It is not too much to say, that stone-mason, sculptor, metal-worker, and wood-carver have conspired, under the direction of the architect, to construct a casket in every way appropriate to the priceless collection of treasures which it was intended to enshrine.

CLOISTERED CORRIDORS.

The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester; and on either side the site is bounded by two narrow streets—Wood Street and Spinningfield—both containing buildings of considerable height. With a view to obtain adequate daylight for the library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the library is placed on the upper floor, some thirty feet from the pavement level, and is set back about twelve feet from the boundary line at the sides. On the lower floor on either side a beautiful stone-vaulted cloistered corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some nine feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about twenty-one feet high.

THE JOHN RYLANDS LIBRARY.

VESTIBULE.

The main entrance is from Deansgate, and the whole of the front is occupied by a spacious stone-vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre, and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

MAIN STAIRCASE.

From the vestibule level stairs on either side descend to lavatories in the basement. The basement may also be reached from the ground-floor landing. A wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main library. This staircase is crowned by a lantern, contained in the octagonal tower on the left side of the main front, around which a narrow gallery runs. It is stone-vaulted throughout, the height from vestibule floor to top of lantern being fifty-nine feet. The staircase leads into a vestibule opening to the library. This vestibule occupies one of the larger towers, and the vaulted ceiling is some fifty-two feet from the first floor.

GROUND FLOOR.

The ground floor contains one large lecture room, one smaller lecture room, and the council chamber, which occupy the portion of the building under the library nearest to Deansgate. These rooms are panelled in oak and have ceilings of modelled plaster. Behind these, the ground floor is divided by a vaulted cross corridor, which gives access to two large rooms in the rear of the main building, still under the library. These rooms, which are in communication, and around which a gallery runs, are fitted and shelved to give accommodation for about 40,000 volumes. In addition to the shelving accommodation they provide a welcome retreat for students engaged in special research work, to whom freedom from interruption is a boon.

Behind these rooms, and in communication with them, and with a hydraulic lift running from the basement to the upper floors,



THE MAIN STAIRCASE

BRIEF HISTORICAL SKETCH.

are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement co-extensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting.

LIBRARY
FLOORS.

On the first floor, with direct access from the main staircase and with a door opening into the library, is the librarian's department, consisting of a small vestibule and two rooms. These rooms have modelled plaster ceilings divided by oak ribs, and are fitted throughout in oak and bronze.

The library consists of a central corridor, twenty feet wide and 125 feet long, terminating in an apse at the end farthest from Deansgate. These together give an extreme length of 148 feet. The central hall is forty-four feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

There are, therefore, on this floor fifteen recesses, or studies, occupied by book-cases. Coextensive with the end bay on either side are projections to the limits of the boundary of the site, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors increased space for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the "Map Room," and that on the higher containing the "Early Printed Book Room". The recess opposite to the main entrance gives access to a cloak-room, and to a separate room of considerable size, the "Bible Room". Above this, in the octagonal lantern of the tower, is the "Aldine Room". The apse at the end is lined with book-cases, and adjoining it is, on the one side, the entrance to the lift-room and the "Periodical Room". The latter is a stone-vaulted and panelled chamber, beneath which are various workrooms, with staircase leading to the lower floors, and a service lift. On the

THE JOHN RYLANDS LIBRARY.

other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main library, lead from the lower to the upper floor. The upper or gallery floor is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows; on the lower floor the ceilings of the recesses are of oak ribs and modelled plaster; on the upper floor they are vaulted.

The two tiers of chambers together reach to a height of about thirty feet, and leave space above for a large clerestory beneath the main vaulting.

At the rear of the building is a house for the caretaker, separated from, but in immediate connection with the main building. Adjoining the caretaker's house is a spiral staircase which leads to all the floors of the main building, and under the house are the boilers and furnace for the heating apparatus.

MATERIAL OF BUILDING.

The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout in Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are, for the most part, in irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the library had to be built in a way that gives a more banded effect than had originally been contemplated.

STATUARY AND CARVING.

Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials "J. R.," with, on the left hand, the arms of St. Helens—the birthplace of Mr. Rylands—and on the right the combined arms of the Rylands and Tennant families—Mrs. Rylands belonging to the latter. Different parts of the front

BRIEF HISTORICAL SKETCH.

elevation also display the arms of several universities—Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway in the vestibule is a symbolic group of statuary, carved in the stone employed throughout the interior of the building. The group is intended to represent Theology, Science and Art. Theology, the central standing figure of a woman, clasps in her left hand the volume of Holy Writ, and with her right hand directs Science, in the guise of an aged man seated, and supporting in his hand a globe, over which he bends in study and investigation. On the left-hand side of Theology is the seated figure of a youthful metal-worker, as representing Art; he has paused in his work of fashioning a chalice, and with up-turned face listens to the words which fall from the lips of Theology. The lesson which this group is designed to symbolise and teach is, that Science and Art alike derive their highest impulses and perform their noblest achievements, only as they discern their consummation in religion. The sculptor of the group was Mr. John Cassidy, of Manchester.

By the side of the western stairway are the arms of the city of London; by the eastern those of the city of Liverpool.

A series of portrait statues, designed by Mr. Robert Bridgeman, of Lichfield, has been arranged so as to represent many of the most eminent men of different countries and ages in the several departments of literature, science and art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, to the number of twenty, are ranged in niches along the gallery front. Those at the two end galleries represent the chief translators of the Bible into English; statues of John Wiclif and William Tindale being placed at the north end; whilst facing them, at the south, are: Myles Coverdale and John Rainolds (or Reynolds)—the great Puritan scholar who originated the revision of 1611, commonly known as "King James's Version".

THE JOHN RYLANDS LIBRARY.

The rest of the statues are arranged to face each other in pairs. Beginning from the northern end of the library, and in closest proximity to the "Early Printed Book Room," and representing the art of printing, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern side. Next to these Sir Isaac Newton and John Dalton stand for Science. The connection of Dalton with Manchester, as well as his eminence as a natural philosopher, renders the introduction of his statue in this place especially appropriate. Herodotus, the "Father of History," is opposite to Gibbon, historian of the "Decline and Fall". Next to these, Philosophy : ancient and modern, is represented by Thales of Miletus, and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry : Homer opposite to Shakespeare, and Milton to Goethe. The chief phases of the Protestant Reformation are symbolised by Luther and Calvin, whilst John Bunyan and John Wesley stand for British Evangelical theology.

STAINED-GLASS WINDOWS. The twenty statues just enumerated are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of London. Each window contains twenty figures, taken, wherever possible, from contemporary sources. Thus the whole number—statues and pictures—present, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartments in the centre contain representations, according to the accepted conventions of sacred art, of Moses and Isaiah for the Old Testament, and of the Apostles John and Paul for the New Testament. Below these are figures of the four great Fathers of the Church : Origen, St. Chrysostom, St. Jerome, and St. Augustine. On the left hand the upper divisions represent Mediæval Theology, in the persons of St. Anselm, St. Thomas Aquinas, and Duns Scotus ; the lower divisions represent the

BRIEF HISTORICAL SKETCH.

Theology of the Reformation, by portraits of Erasmus, Beza, and Melancthon. On the right hand: the upper compartments represent the age subsequent to the Reformation, in the persons of the Anglican—Richard Hooker, the Puritan—Thomas Cartwright, and the Jurisconsult and Theologian—Hugo Grotius; the lower compartments represent the philosophical and critical side of a later Protestant Theology by portraits of Bishop Butler—author of “The Analogy,” the American, Jonathan Edwards—Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher—precursor of modern German critical thought.

The south window represents Literature and Art. Philosophy occupies the central division, in which the upper compartments exhibit the effigies of Plato, Aristotle, Lucretius, and Cicero, among the ancients; the lower compartments, those of Descartes, Locke, Kant, and Hegel, among the moderns. On the left the great Moralists of the ancient and modern world are represented in the upper compartments by Socrates, Epictetus, and Marcus Aurelius; in the lower compartments, by Dr. Johnson, William Wordsworth, and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, of which the selected representatives are: in the upper compartments, Æschylus, Raffaele, and Beethoven—Poetry, Painting, Music—corresponding, in the lower compartments, with Dante, Michel Angelo, and Handel.

LATIN
MOTTOES. The main design of the library in its bearing upon philosophy, ethics, and intellectual culture is further illustrated by a series of Latin mottoes, culled from many sources, and carved on ribbon scrolls between the windows of the clerestory. A printer's device is placed below each motto. The mottoes are as follows:—

East side (right hand), from the Deansgate end:—

Otium sine litteris mors est.

Nemo solus sapit.

Tendit in ardua virtus.

Integros haurire fontes.

THE JOHN RYLANDS LIBRARY.

Est Deus in nobis.
Humani nihil alienum.
Nescia virtus stare loco.
O magna vis veritatis.
Quod fugit usque sequar.
Per nos, non a nobis.
Veritatis simplex oratio est.
Omnia mutantur, nihil interit.
Securus judicat orbis terrarum.
Non multa, sed multum.

West side (left hand), from the Apse :—

Perpetui fructum donavi nominis.
Tolle, lege.
Turris fortissima nomen Domini.
Nescit vox missa reverti.
Nullius in verba magistri.
Abeunt studia in mores.
Possunt quia posse videntur.
Vivere est cogitare.
Ratio quasi lux lumenque vitæ.
Credo ut intelligam.
Lex sapientis fons vitæ.
Sapere aude : incipe.
Virtus repulsæ nescia sordidæ.
Quod verum est meum est.

FITTINGS,
VENTILA-
TION, ETC.

The rooms are panelled throughout in Dantzic oak. The floors are of polished oak blocks. The whole of the metal work, such as the gates, railings, coil cases, electric fittings, etc., were carried out in wrought gun-metal and bronze by Messrs. Singer, of Frome, Somerset. As has been already pointed out, the building is almost entirely vaulted in stone, but where this has not been admissible, fireproof construction is used after Messrs. Hanan & Royers' system, the main floors being of a double thickness of fireproof with space between. The heating

BRIEF HISTORICAL SKETCH.

is by batteries of hot-water pipes through which air is passed after filtration. The filtration of the air is effected by first drawing it in through shafts, and then forcing it through screens loaded with cotton fibre and coke, over which water sprays are constantly playing. In this way the particles of dust with which the air is impregnated are removed. The vitiated air is extracted through shafts placed at the highest points of the various rooms, in which powerful electrical fans are constantly running at a high speed. Gas, the most fatal thing in a library, has been completely excluded, the lighting throughout the building being by electricity.

BOOK-CASES,
SHELVES,
ETC.

The system of the book-cases may be briefly described as follows: large sheets of plate glass, some of which are nine feet nine inches by two feet, are contained in gun-metal frames about one inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger, which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side. The internal fittings of the book-cases are of Dantzig oak, the shelves, which are panelled in order to secure the maximum of strength with the minimum of weight, and to prevent warping, are made easily adjustable by means of Tonk's fittings, which have been specially carried out in gun-metal to secure greater strength. The cases for large folios are fitted with adjustable, felt-covered, steel rollers, in which the volumes are placed on their sides, and can be inserted or withdrawn with ease, and with very little friction upon the binding, a matter of no small importance, when the character of the bindings and the weight of the books are considered.

DESCRIPTIVE CATALOGUE OF THE EXHIBITS.

CASE 1.

WRITING MATERIALS.

The earliest written records were almost purely monumental, so that at first the most durable materials were employed, such as stone, clay, wood, metal, etc. Later, as the need was felt, other and more portable materials were extemporised, such as papyrus, linen, skins of animals, leaves, bark, potsherds, bone, ivory, etc.

1. STONE TABLET. BABYLONIAN.

Document recording the building of the Temple of E-ninnu by Gudea, the Ruler of Lagash.

* * Of the use of stone we have abundant proof in the ancient monuments of the Babylonians, Assyrians, Egyptians, Phoenicians, and Greeks.

In Babylonian temples, early and late, it was customary to deposit at the foundation documents recording the building or repairing of the edifice. In the early period these documents were often in the form of small stone slabs, inscribed on one or on both sides. In the pre-Sargonic period (early third millennium B.C.) the tablet was commonly supported on a bronze figure. In the next period the tablet seems to have been laid by the side of the bronze figure. Such a tablet is the one here shown.

The translation of the inscription is as follows :—

“To the god Nin-Girsu | (The mighty warrior of the god

THE JOHN RYLANDS LIBRARY.

Ellil), | his King, | has Gudea, | the Ruler | c
Lagash, | his E-ninnu temple, 'The Storm- | bir
shines' | built. | The foundation stone | in front c
it has he fixed. | "

This particular document differs from all others of the kind known in having this last sentence.

2. CLAY NAIL-SHAPED CONE. BABYLONIAN.

Document commemorating the rebuilding of the wall of the capital city of Isin by Ellil-bani.

* * Clay was the most common writing material with the Babylonians and Assyrians. The clay was worked up into tablets of the shape of a cushion, cylinders of the shape of a barrel, and cones of various shapes varying in size, from an inch to more than a foot. The cuneiform or wedge-shaped characters were impressed upon the clay whilst it was still plastic, after which it was dried either in the sun or by being baked in a kiln.

The "nail," or "cone," of Ellil-bani here shown represents an advanced stage of development in this kind of object, when the text was inscribed both on the shaft and on the cap. The event commemorated in the present text is the rebuilding of the wall of the capital city of Isin. The site is still unidentified, but the city was the seat of a dynasty that began to reign at least two centuries before Hammurabi.

The translation of the inscription is as follows:—

"Ellil-bani, | the shepherd who makes everything to
abound | for Nippur, | the mighty king, | the king of
Isin | the king of Sumer and Akkad, | the spouse
whom the heart chooses | of Innina, | the beloved of
Ellil | and Nin-insina, | the city wall | of Isin | did
build. |

"To that wall (belongs) | 'Ellil-bani | Suḫuš-Ki-in' | as
its name."

CASE 1.

CLAY CYLINDER. BABYLONIAN.

Foundation document recording the rebuilding of the great and ancient Temple of the Sun-god at Sippar, by Nebuchadrezzar.

* * In the Neo-Babylonian period foundation documents often took the form of barrel-shaped cylinders. The present one records the rebuilding of the great and ancient temple of the Sun-god at Sippar, some forty miles north of Babylon, by Nebuchadrezzar the Great, a ruler distinguished even among Babylonians for his piety. The prayer inscribed on the cylinder is also inscribed on the square brick which belonged to the same temple, exhibited in the same case (no. 4). The inscription on the brick is in the ordinary character of the period. That on this cylinder differs from any other copies of this inscription, as being in an archaic style.

The translation of the inscription reads as follows:—

“Nebuchadrezzar, King of Babylon, the beautifier of E-Sagila and E-Zida, son of Nabopolassar, King of Babylon, am I.

“E-barra, temple of Shamash, which is in Sippar, have I built anew for Shamash, the prolonger of my days, Shamash, great lord, be pleased to regard my deeds with favour, and bestow on me in gift a life of many days, enjoyment of strength, stability of throne, length of reign. Accept graciously my uplifted hands. According to thy supreme command, which changes not, may the achievement of my handiwork endure for ever, my posterity retain dominion, and be firmly planted in the land. When I lift up my hand to thee, O Lord Shamash, may my path open to the destruction of my enemies. Shamash, do thou and thy mighty weapons, which none can stand against, go at my side to overthrow my foes. As the bricks

THE JOHN RYLANDS LIBRARY.

of E-barra are firmly laid for ever, so may my years be prolonged for ages."

4. CLAY BRICK. BABYLONIAN.

One of a series of flat bricks fixed in some part of the structure of the Temple of the Sun-god at Sippar when the ancient edifice was rebuilt by King Nebuchadrezzar.

* * In the time of the great builder ruler Gudea (see no. 3) the large square flat brick ($15\frac{1}{2}$ to $16\frac{1}{2}$ in. square) used by Sargon and Naram-Sin instead of the earlier curious narrow brick with curved upper surface, gave place to one of more convenient size (about a foot square), which remained in use in Babylonia with little change till the end. These bricks, especially when used for the exposed surface of a pavement often bore an inscription. Such is the brick here shown. See note to no. 3.

5. GOAT-SKIN ROLL. HEBREW.

Sefer Torah : Scroll of the Law of Moses in Hebrew, with vowel-points. $28\frac{3}{8}$ in. (720 mm.) high. Written on forty-six goat-skins. 15th cent.

* * Skins of animals were employed by the Egyptians from very early times, and by the Jews throughout their history for the sacred rolls of the law. The skins of lambs, goats, antelopes, sheep, and calves were utilized, but until the second century B.C., on one side of the skin was prepared to receive writing. These skin books were made up in the form of rolls on which the writing was arranged in columns. In the transition from this shape to the modern "codex" form, made up of folded sheets, see note to no. 9.

The present synagogue roll was executed in Spain in the fifteenth century.

Handwritten text in Arabic script, likely a manuscript page. The text is arranged in horizontal lines, with some lines being more prominent than others. The script is dense and cursive, characteristic of older Arabic manuscripts. There are some large, bold letters at the beginning of certain lines, possibly indicating the start of a new section or a specific type of text (like a heading or a verse). The paper appears aged and slightly discolored, with some visible wear and tear along the edges. The text is written in black ink on a light-colored background.

CASE 1.

The oldest known Hebrew manuscript containing any considerable portion of the Bible is a Pentateuch of the ninth century of the Christian era.

6. ANTELOPE-SKIN ROLL. HEBREW.

Megillat Esther: Hand Scroll of the Book of Esther in Hebrew, without vowel-points. $9\frac{5}{8}$ in. (245 mm.) high. Written on antelope-skin. 16th cent.

* * See note to no. 5.

7. PAPYRUS ROLL. DEMOTIC AND GREEK.

Bilingual Papyrus—Demotic and Greek. $13\frac{3}{4} \times 11\frac{1}{2}$ in. (350 × 292 mm.). A.D. 29.

* * This document of the time of our Lord shows the common writing material, and the form of Greek script in use at the time. Papyrus was employed in Egypt from a very early date as a material for writing, whence its use gradually spread to neighbouring countries. It was prepared from the papyrus plant, which in ancient times grew in abundance beside the Nile, by cutting the pith of the stem into thin longitudinal strips. These were placed side by side, and another layer of strips laid on them at right angles. The layers were then united by means of pressure and moisture, adhesion being furthered probably by the glutinous character of the pith, or by the addition of glue. When dried and polished the sheets were then ready for use. The original strength of the papyrus thus prepared for writing is estimated to have been about the same as that of modern paper. Owing to its want of durability any document liable to much handling could not survive for more than a limited period. On such perishable material the books of the New Testament must have been originally written, so that the disappearance of

THE JOHN RYLANDS LIBRARY.

the autograph copies through constant use, apart from other dangers incidental to their circulation, need not occasion any surprise.

The upper portion of the papyrus exhibited, which relates to the sale of a house in the Faiyûm district of Egypt, is written in the demotic form of Egyptian writing, whilst the lower part is in the current Greek script, of a character similar to that which is likely to have been used by the writers of the New Testament.

8. WOODEN TABLET. GREEK.

* * * Tablets of wood were in use in the East from very remote times. They were used for memoranda, accounts, and educational purposes. For such temporary purposes the board was whitened with chalk, or gypsum, and charcoal formed the writing medium. In some cases, as in the example exhibited, the writing was written in ink on the bare board. In other cases the boards were coated with wax, or some kind of composition, the writing being scratched upon them with a sharp-pointed style.

In the inventory of the expenses of rebuilding the Erechtheum at Athens, B.C. 407, the price of two boards on which the rough accounts were first entered is set down at two drachmae, and a second entry of four boards at the same price occurs.

In the "Palamedes," a lost play of Euripides, exhibited in B.C. 415, the hero with the view of sending news of his fate, writes a message upon oar-blades, which he commits to the waves of the Aegean Sea. The incident provides material in a well-known passage for the exercise of Aristophanes' wit at the expense of his fellow-dramatist. (Aristoph. Thesmophoria 769-781.)

CASE 1.

9. IVORY OR BONE TABLETS. ROMAN.

Two leaves of a carved bone Consular Diptych, of early sixth-century Roman work, each of which on one side has a carved bust in relief of the Roman Consul Areobindus and his monogram, and on the other side (as shown) the sunken surface into which the wax was run to form the waxed surface for writing upon with a style.

* * These tablets were at first single ; later two, three, or more were hinged together by means of rings. If the documents were important, such as legal conveyances, wills, or letters, it was necessary to protect the writing. This was done by making the leaves of the tablet in the form of a school slate, the wax was run on to the surface which had been sunk to a depth of about the eighth of an inch, leaving a rim, or raised frame around the edges, to serve as a protection to the writing. The object of this was that two tablets might be placed together face to face, without danger to the writing. The multiple tablet was known as a "codex".

When the convenience of the "tablet," or "codex," form of book was recognized, efforts were made to modify the shape of the roll. It was not easy to overcome the natural conservatism and traditions of the scribes, and so the roll-form continued to be used for literary purposes until the fourth or fifth centuries of our era, although towards the close of the third century A.D. the supremacy of the codex form was assured.

In rolls and codices alike, the writing is generally arranged in columns. The transition from the former to the latter shape was by cutting up the rolls into convenient sized pieces, showing perhaps three or four columns to a page which could be nested, or made up into quires or gathers, as in the case of the two

THE JOHN RYLANDS LIBRARY.

earliest Biblical manuscripts, the "Codex Vaticanus," and the "Codex Sinaiticus" respectively.

10. VELLUM CODEX. GREEK.

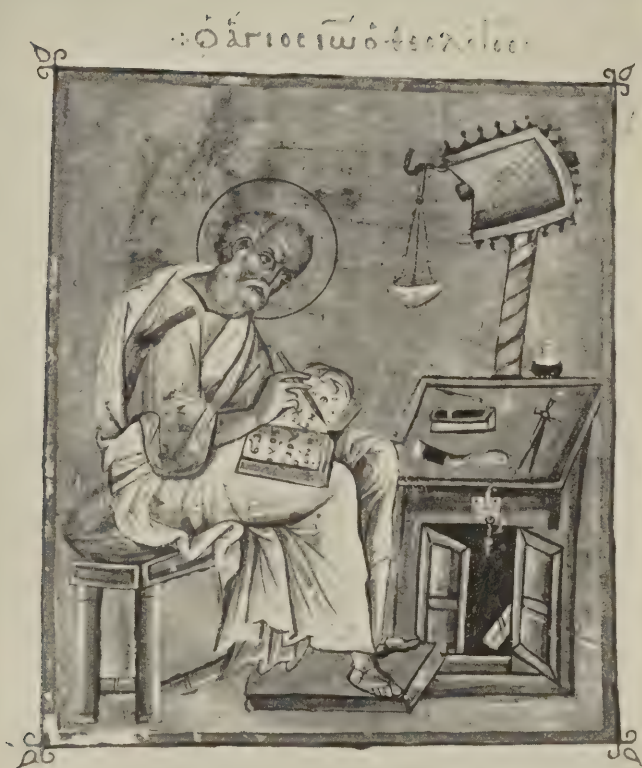
The Four Gospels in Greek. With tables of Eusebian canons, prologues, etc. $8\frac{1}{16} \times 6\frac{1}{8}$ in. (205×155 mm.). O vellum. 11th cent.

* * * Vellum, or parchment, from "pergamena," a term which is probably derived from the name of the place (Pergamos), where the preparation of the skins of animals was so improved as to allow of writing on both sides, in contrast to the old method of preparing only one side, was probably first known in the second century B.C. Skins of the goat, sheep, and calf were employed, but that from calf-skin was the finest, and is known as vellum, from "vitulus".

This material was destined to supersede its old rival papyrus. It was the most satisfactory of all material by reason of its great durability, and because it was procurable in any country, whereas the papyrus reed could only be cultivated in a limited area.

This gospel book is exhibited, not as the earliest example of a vellum codex which the library contains, but on account of other interesting features which it possesses.

The volume is open at the miniature facing the Gospel of St. John, which gives an interesting illustration of the evangelist engaged upon his work, holding in his right hand the pen with which the sacred volume upon his knees is being written. In front of him is a scholar's cabinet, with the key in the hasp-lock, of which this miniature gives probably the earliest known representation. On the desk above the cabinet are displayed the various implements used by the ancient scribe in the exercise of his craft—inkpot, dividers, knife for erasure, etc. A pillar at the back of the



ST. JOHN FROM A "GREEK GOSPELS"

Byzantine. 11th Cent. (Case 1, No. 10)

CASE 1.

desk supports a mirror from which a hanging lamp is suspended.

11. PALM-LEAF BOOK. BURMESE.

Taddhita-Nissaya. Nâma-kappam. Treatise on Grammar.

Burmese. Written on 228 palm-leaves, 496×54 mm.

* * Wood was possibly one of the earliest substances employed, but it is probable that before men thought of using boards, they utilized the leaves and the bark of trees. In India and the East palm-leaves, palmyra-leaves, and the leaves of the talipot-tree were, and are still used. Slips are cut out of the large leaves, the characters are scratched upon the strips, and some staining fluid is rubbed into the scratches.

In Europe leaves of plants are not generally of the tough character of those grown in the tropics, yet the leaves of the olive-tree were used in Greece and Italy, and other parts for purposes of record.

Our terms "leaf" and "folio" are derived from this description of material.

2. BARK BOOK. BATAK.

Pustaha. Magical book of the Battas in the Mandailing dialect, attributed to Ama Ni Mortuhot Bilang. Compendium of sorcerer's prescripts for the preparation and application of charms. $9\frac{1}{16} \times 6\frac{11}{16}$ in. (250×170 mm.).

Written on the bark of the alim-tree, folded as a screen.

* * Bark was very much better adapted for writing purposes than leaves, and was extensively used by the Greeks and Romans. The Latin term "liber" originally signified bark, but it later became the term for roll or book, whence is derived our term library.

The manuscript exhibited is written on the bark of the alim-tree, folded as a screen, and illustrated with magical figures.

THE JOHN RYLANDS LIBRARY.

The Battas are the inhabitants of the central highlands of Sumatra, and are now mostly subjugated by the Dutch.

Their language, of which there are three main dialects, Toba, Dairi, and Mandailing, is one of the oldest of the Malay group, and is said to have a close affinity with that of the Hovas of Madagascar. Their books are written on bark, or bamboo, from bottom to top, the lines running from left to right. Their alphabet is supposed to be derived from that of the Indian monumental inscriptions. Their religion, which also appears to be of Indian origin, consists of demon and ancestor worship. Cannibalism is expressly sanctioned on the victims who have had to pay the penalty of death for certain offences.

13. LINEN MUMMY CLOTH. EGYPTIAN.

* * * Linen cloth was used among the ancient Egyptians to receive writing, and it appears also as the material for certain rituals in Roman history, in references made by such authorities as Pliny and Livy.

CASE 2.

BIBLICAL MANUSCRIPTS.

1. SYNAGOGUE ROLL OF THE LAW.

Sefer Torah : Scroll of the Law of Moses in Hebrew, without vowel-points. $9\frac{1}{8}$ in. (230 mm.) high. On vellum 17th cent.

* * * The scroll-handles are surmounted by the Crown of the Law. (See succeeding note.) The metal handle employed as a pointer by the person using the roll is also exhibited.

CASE 2.

2. THE MANTLE OF THE LAW.

* * The "Mantle of the Law" is the popular name of the cover for the scroll of the Pentateuch. It is made in the form of a bag so as to fit the scroll when it is rolled up, open at the bottom but closed at the top, except for two openings through which the scroll-handles pass. It is made of expensive material, which must not have been used for any other purpose.

Between the sectional readings of the law in the synagogue the scroll is closed and covered with the mantle, which is usually decorated with an embroidered crown, borne between two lions, alike typical of Judah, and symbolical of the strength and majesty of the law. Two examples are shown in this case: the first of pink silk with richly gilt embroidery bearing the crown between two lions, and the second of white embroidered silk also bearing the crown and two lions.

Similarly the upper ends of the scroll-handles are decorated with a coronet, usually made of gilded silver and adorned with bells, known as the "Crown of the Law," as exemplified by the Hebrew manuscript exhibited beside the mantles of the law.

3. HEBREW PASSOVER RITUAL.

Haggadah. Service for Passover. Hebrew. $11 \times 9\frac{1}{16}$ in. (280 × 230 mm.). On vellum. 15th cent.

* * Written in the south of France, or on the borders of Spain.

Profusely illuminated, with tinted arabesques intertwined with Hebrew texts.

The pictures shown represent: The upper compartment: "The killing of the Passover lamb," "The sprinkling

THE JOHN RYLANDS LIBRARY.

of the doorposts with the blood," and "The roasting of the lamb".

The lower compartment: "The Passover night entertainment, when four cups of wine, symbolical of scriptural allusions to Israel's redemption, are successively poured out for each member of the company sitting round the table".

4. SAMARITAN PENTATEUCH.

The Pentateuch in Samaritan. $10\frac{7}{8} \times 9$ in. (276 \times 228 mm.)
On vellum. A.D. 1211.

* * * Written in bold majuscular characters for public liturgical use.

The Samaritan recension of the Pentateuch, whilst agreeing essentially with the Masoretic, or traditional, text differs from it in some important particulars. In some of the more serious cases the Samaritan text is found to be in agreement with the Septuagint, representing perhaps, a retranslation of the latter version.

5. COPTIC (SAÏDIC) VERSION OF ST. LUKE. 7th 8th cent.

Fragment of the Gospel of Saint Luke in the Saïdic form of the Coptic translation. $14 \times 10\frac{13}{16}$ in. (355 \times 275 mm.)
On vellum. 7th-8th cent.

* * * The New Testament is said to have been translated into Coptic before the close of the second century. There are two main forms of the Coptic version: Boheiric (also called Alexandrian and Memphitic) and Saïdic or Thebaic. The Boheiric version represents the dialect of Lower Egypt, from the Arabic name of which the term itself is derived. The Saïdic translation exhibits the dialect of Upper Egypt, and is less polished than the other.

CASE 2.

6. THE PESHITTA (SYRIAC) VERSION OF THE GOSPELS. *c.* A.D. 550.

The Four Gospels in the Peshitta form of the Syriac Translation. $11\frac{7}{16} \times 8\frac{15}{16}$ in. (290×227 mm.). On vellum. About A.D. 550.

* * * Written in large estrangelo letters, the most ancient form of Syriac characters.

The word "Peshitta" means "simple," and hence, perhaps, as applied to the Scriptures "current," "common," in which case it may be compared with the term "Vulgate" used for the Latin Bible, or "Authorised Version" for the English.

Besides the Peshitta version there is another of great importance known as the Old Syriac. For fifty years this version was represented only by some fragments discovered in the British Museum in 1842 by William Cureton, and by three leaves found afterwards in the East and published in 1872. In 1892 two Cambridge ladies, Mrs. Lewis and her twin-sister Mrs. Gibson, found in the monastery of St. Catherine on Mt. Sinai a palimpsest manuscript, the under-writing of which proved to be a nearly complete copy of the four Gospels of the same version as that discovered by W. Cureton. A much more thorough comparison of this version with the Peshitta was now rendered possible. The relationship of the two is one of the most complex problems that the textual critic has to settle at the present time. Both are obviously of great antiquity, but in the present division of scholarship on the question it is inadvisable to hazard an opinion on the question of priority.

There are other Syriac versions, besides the two here mentioned, but none of the same importance for the history of the text. One of them, the Heracleian, is exhibited immediately above this one.

THE JOHN RYLANDS LIBRARY.

7. THE PESHITTA (SYRIAC) NEW TESTAMENT. c. A.D. 1200.

The Four Gospels in the Peshitta form of the Syriac translation and the remainder of the New Testament in the Heracleian form of that version. $10\frac{13}{16} \times 7\frac{5}{16}$ in. (275 × 186 mm.). On vellum. About A.D. 1200.

* * * Written in Northern Mesopotamia in the estrangela character.

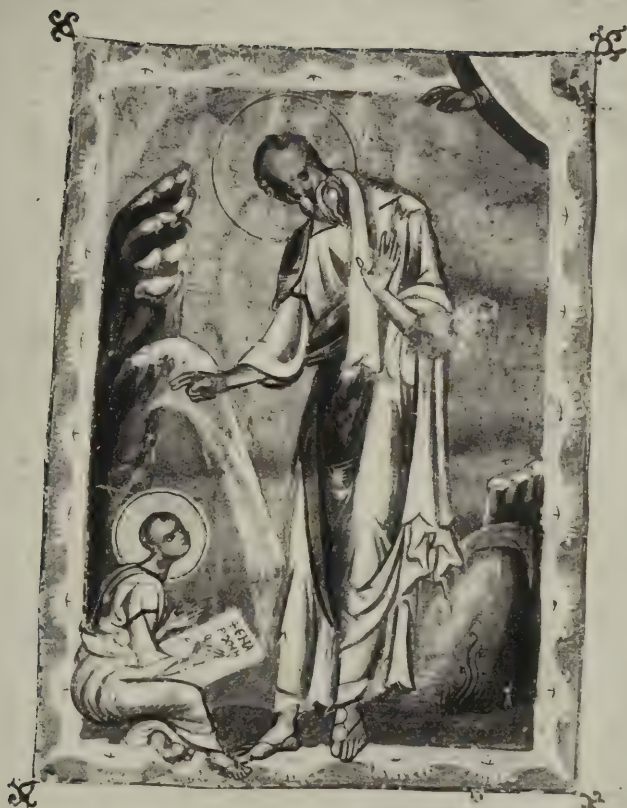
Remarkable as one of the very few complete copies of a Syriac New Testament in any European library. The Apocalypse in the Heracleian version is not found in any other known manuscript. The name of the version is derived from Thomas of Heraclea, Bishop of Hierapolis, who in A.D. 616 finished a complete revision, undertaken by himself, of the translation which was prepared in A.D. 508 by one named Polycarp for Philoxenus, a previous Bishop of Hierapolis.

8. MINUSCULE GREEK GOSPELS. 11TH CENT.

The Four Gospels in Greek. $9\frac{1}{4} \times 6\frac{11}{16}$ in. (235 × 170 mm.). On vellum. 11th cent.

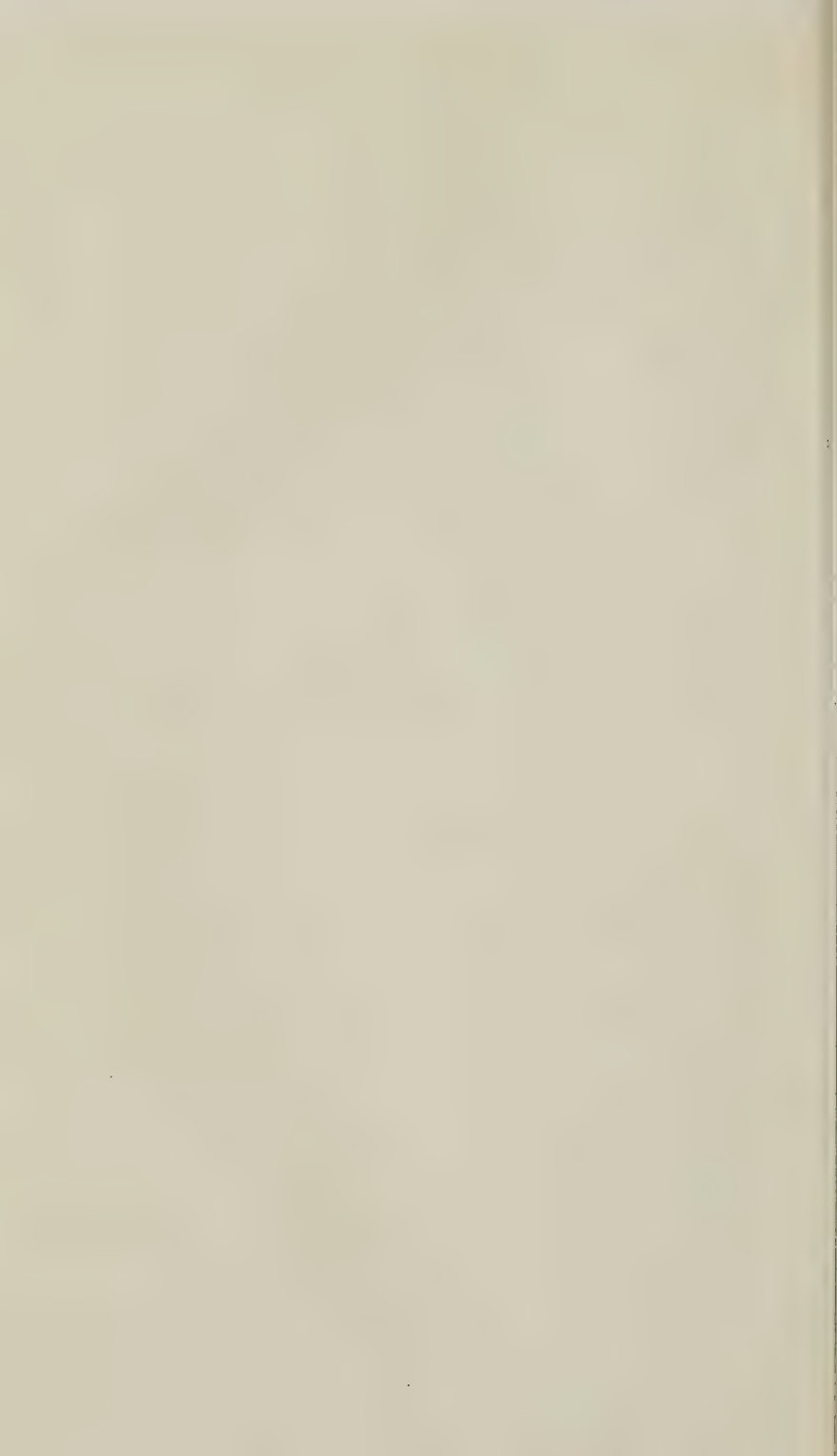
* * * Written in a fine minuscule hand, the first lines of each gospel being in gold. With half-page decorative patterns at the commencement of each gospel and full-page miniatures of Moses and of the four evangelists. The style of decoration is Byzantine.

The miniature representing St. John follows the Greek tradition, which says that he dictated his Gospel to a disciple named Prochorus. In the upper right-hand corner of the picture is a hand coming forth from a cloud to indicate the presence and activity of the Divine Spirit. St. John stands in the centre, with his left hand raised towards that divine manifestation in order to receive the heavenly inspiration, and his



ST. JOHN FROM A "GREEK GOSPELS"

Byzantine. 11th Cent. (Case 2, No. 8)



CASE 3.

right hand stretched down towards Prochorus, who is seated at the left hand and writing the opening words of the Gospel: “*Ἐν ἀρχῇ ἦν ὁ λόγος*”.

9. LATIN VERSION OF THE GOSPELS. 9th CENT.

The Four Gospels in Latin. With prologues, etc. $11\frac{11}{16}$ × $7\frac{7}{8}$ in. (296 × 200 mm.). On vellum. 9th cent.

* * * Written in large Caroline minuscules. Initials in gold.

* * The Caroline minuscule hand is that reformed style of writing introduced in the reign of Charlemagne, by whose authority schools for the training of scribes and others were established throughout the Empire. To assist him in his educational projects the Emperor procured the assistance of Alcuin, who spent the later years of his life in directing and promoting the literary studies that were then in course of re-organisation throughout Charlemagne's dominions.

This manuscript was probably produced in the celebrated writing-school of the Monastery of St. Gall.

CASE 3.

BLOCK-PRINTS AND BLOCK-BOOKS.

The immediate precursors of the type-printed books, in other words, of the books printed by means of movable metal types capable of being used again and again in different combinations, were the block-prints and block-books, printed wholly from blocks or slabs of wood, upon which not only the pictorial matter but the letter-press had been cut in relief.

That printing of this nature was known and practised in China as early as the sixth century A.D., is a fact confirmed by various Chinese writings, and that knowledge of this art was brought into Europe from China cannot be doubted, although the date and manner of its introduction is still a matter for conjecture. Some

THE JOHN RYLANDS LIBRARY.

of the earliest of the European specimens, notably the "St. Christopher," bear unmistakable evidences of the influence of the East.

The earliest known European productions are single sheets, consisting of outline figures of saints, copied no doubt from the illuminated manuscript, and intended chiefly for distribution to the pilgrims at popular shrines. The practice of going on pilgrimage was popular in the fourteenth century but received a great access of popularity at the time when Pope Boniface IX (1389-1404) extended the granting of indulgences to other places of pilgrimage than the basilicas of Rome. Cologne and Munich were the first places in Germany to receive the privilege. These grants were continued by the succeeding popes, and a great influx of pilgrims to the favoured sanctuaries ensued.

Numerous as these prints must have been in their day, only a few scattered examples have survived.

The earliest example with a definite date is that of "St. Christopher," which bears an inscription of two lines and the date "1423," of which the only known copy is exhibited in this case. Below it are two undated prints, which, to judge by their execution, belong to an earlier period.

The mode of printing was peculiar, since the earliest examples were produced long before the press had been adapted to the use of the printer. The block was thinly inked over, and the impression was obtained by laying over it a sheet of paper, which was carefully rubbed with some such instrument as a dabber or burnisher, if not with the hand.

From the single-leaf prints to the block-books was but a step in the development. The latter were, in most cases, made up of single leaves, printed only on one side, then pasted back to back and made up into books.

CASE 3.

Fourteen of the block-books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, whilst the others are of a somewhat later date.

These were not only the stepping-stones to that remarkable development in the methods of transmitting knowledge which is represented by the art of typography, but were also the precursors of the later schools of engraving, and the earliest specimens of the wood-engraver's art.

The library also possesses one of the original wooden blocks from which a leaf of one of the editions of the "Apocalypsis S. Joannis" is printed.

WOODCUT OF ST. ANTHONY. EARLY 15TH CENTURY.

* * * The saint is represented with the usual symbols, holding in one hand a cross to which a bell is attached, and in the other a book, whilst two young men are kneeling one on either side. The pig at his feet symbolises the demon of sensuality and gluttony which St. Anthony overcame by divine assistance.

This woodcut was probably executed in Germany, and is possibly earlier than that of St. Christopher exhibited above it.

WOODCUT OF ST. BRIDGET. EARLY 15TH CENTURY.

* * * St. Bridget is represented seated at a desk recording her vision, which is symbolised by the picture of the Virgin and Child in the top left-hand corner, and is surrounded by other objects typifying events in the life of the saintly Swedish princess.

The inscription which is in the nature of an invocation reads: "O brigita bit got fir uns".

THE JOHN RYLANDS LIBRARY.

This print, like that of St. Anthony beside it, is not improbably earlier than that of St. Christopher, and may represent an intermediate stage in the development.

3. WOODCUT OF ST. CHRISTOPHER, 1423.

* * This famous woodcut, which is probably of German origin, is the earliest known piece of European printing to which a date is attached.

It is pasted on the inside of the right-hand board of the binding of a manuscript entitled "Laus Virginis," or "Laus Virginum," which was formerly in the Carthusian monastery at Buxheim, near Memmingen, in Swabia, one of the most ancient of the German religious houses, where it was discovered in 1769 by C. H. von Heineken, the author of "Idée générale d'une collection complete d'estampes," 1771.

A similar print of "The Assumption" is pasted on the inside of the left hand or front board of the binding, and it is thought that these prints were pasted in their present position, not with any idea of preserving them, but with the object of covering the much bescribbled boards.

The inscription at the bottom of the print (see reproduction) reads :—

"Cristofori faciem die quacumq; tueris * * Millesimo cccc°
Illa nempe die morte mala non morieris * * xx° tercio :—"

4. ARS MEMORANDI. BLOCK-BOOK. Circa 1450.

* * A block-book consisting of a series of fifteen symbolic designs illustrating the principal events recorded in the Gospels, each accompanied by a page of text enumerating the contents of each chapter referred to numerically in the little subsidiary pictures, or groups of figures which symbolise the principal events in the respective evangelists.



THE "ST. CHRISTOPHER" BLOCK-PRINT

1423. (Case 3, No. 3)



MANUSCRIPT "APOCALYPSE"

Flemish. 14th Cent. (Case 3, No. 6)

CASE 3.

The volume commences with the Gospel of St. John, which is illustrated by three cuts of the Eagle, the symbol of this Apostle, St. Matthew is illustrated by five cuts of an Angel, St Mark by three cuts of a rampant Lion, and St. Luke by four cuts of a Bull standing up on its hind legs.

The size of the letters of the text, and the character of the cuts seem to denote a very early effort of the united arts of printing and engraving.

5. ARS MORIENDI. BLOCK-BOOK. *Circa 1450.*

* * * This block-book was executed in Germany about the middle of the fifteenth century. It consists of a moral treatise upon the subject of dying well, and is made up of two preliminary pages of text, followed by eleven pictures each faced by a page of text, showing the temptations to Unbelief, Despair, Impatience, Vain-glory, and Avarice which beset the dying, the angelic inspirations by which they may be resisted, and lastly the final agony.

The authorship of this version is not known, but it could not have been written earlier than the fifteenth century, as it borrows from the "Opusculum tripartitum" of Gerson written about 1400.

Neither the designer nor the cutter of the illustrations has been identified, but the work is certainly German, and there are reasons for connecting it with Cologne.

APOCALYPSIS S. JOANNIS. MANUSCRIPT. *Circa 1350.*

* * * The continuity of the mediæval artistic tradition is strikingly shown by the close resemblance in treatment of the same subjects apparent in this manuscript of Flemish origin, and in the block-printed "Apocalypse" of about a century later which is exhibited below.

THE JOHN RYLANDS LIBRARY.

7. APOCALYPSIS S. JOANNIS. BLOCK-BOOK. *Circa* 1450.

* * A series of pictures printed from wood-blocks, in the second quarter of the fifteenth century, probably in Germany and intended to illustrate the most remarkable portions of the "Apocalypse of St. John," with explanatory texts.

This copy, which is bound up with an edition of the "Biblia Pauperum," is in its original binding bearing the date "1467".

8. BIBLIA PAUPERUM. BLOCK-BOOK. *Circa* 1450.

* * This "Biblia Pauperum," or "Bible of the Poor," consists of a series of pictures, printed from wood-blocks, during the second quarter of the fifteenth century, probably in Germany.

The scheme of the work is to represent by means of pictures, each of which are divided into three compartments, a scene from the life of Christ in the centre, with prefigurations, or types, from the Old Testament on either side, accompanied by rhyming verses and texts, with the object of familiarising the illiterate with the principal events of the Bible.

A series of pictures thus arranged was executed in enamels at Klosterneuburg in Austria, as early as 1181, and at the beginning of the fourteenth century the scheme was fully developed in manuscripts.

The open pages illustrate :—

The angel appearing to
Gideon.

The incredulity of Thomas.
Jacob wrestling with the
Angel.

The translation of Enoch.
The Ascension of Our Lord
Elijah received up into
Heaven.

[illegible]

1935

viere. Ein

Salvabit de tribulatione: dñs in omni tempore

Summe der auf dem 2. ed. 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 263



v9 Echit9 effectus beuā
per acra virtus

Handwritten: 17.

निराश्रितः पितृ पितृ

109 Sicut sunt iustus pene alia polce:

CASE 3.

9. HISTORIA SEU PROVIDENTIA VIRGINIS MARIAE :
EX CANTICO CANTICORUM. BLOCK-BOOK.
Circa 1450.

* * * An interpretation by pictures and texts of the "Song of Songs" with reference to the Blessed Virgin and the Church, printed from wood-blocks, in the third quarter of the fifteenth century, probably in Germany.

10. SPECULUM HUMANAЕ SALVATIONIS. *Circa* 1450.

* * * This work comprises a series of subjects from the New Testament, descriptive of the life of Christ, with parallels from the Old Testament, as well as from traditional history, which was written in the first quarter of the fourteenth century, probably at Strassburg, by Ludolphus de Saxonia, a Dominican who later joined the Carthusian order. Upwards of two hundred manuscript copies of the work dating from the fourteenth and fifteenth centuries have been located, and are described by J. Lutz, and P. Perdrizet in "Speculum humanae Salvationis: texte critique. . . ." *Mulhouse*, 1907.

In this issue of the printed edition, some pages are printed entirely from wooden blocks, whilst others are printed partly from a block, and partly with movable metal type. Hence this volume forms a link between block-printing and typography.

Another point of interest is that the "Speculum" forms one of the group of books known by the name of "Costeriana," as being the supposed productions of Laurens Janszoon Coster, for whom is claimed, by some writers, the honour of having been the inventor of printing at Haarlem, as opposed to the more generally admitted claims of Gutenberg and Mainz.

CASE 4.

THE EARLIEST PRINTED BIBLES.

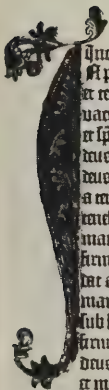
1. THE FIRST PRINTED BIBLE. [MAINZ, 1456 ?]

[*Begin :*] Incipit epistola sancti iheronimi ad | paulinum
presbiterum de omnibus | diuine historie libris. capitulū
pmū [*Fol. 5 recto, col. 1, text :*] Incipit liber bresith quē
nos genesim | . . . dicim ? | [*End., fol. 641 verso, col. 2,*
line 40 :] Venio cito amen. Veni domine ihe- | su.
Gratia dñi nr̃i ihesu cristi tū omni- | bꝫ vobis amē. |

[*Mainz ; before Aug. 24, 1456.*] In 2 vols: Fol.

* * * This Latin Bible was amongst the first productions of the printing-press in Europe, and the earliest work of any size that has survived to the present day. Twelve copies on vellum and twenty-nine on paper, in a more or less perfect state, are said to be known, out of an edition that may have consisted of 180 paper and 30 vellum copies.

The first copy of this Bible to attract attention was one in the library of Cardinal Mazarin, to which fact it owes its popular name of "Mazarin Bible". To bibliographers, it is known as the "42-line Bible," from the number of lines to a printed column, a name which serves to distinguish it from another one printed at the same time, and styled for a similar reason the "36-line Bible". Much has been written about the history, and connection, of these two Bibles without effectually dispelling the obscurity that surrounds the circumstances of their production. Neither Bible gives any definite information as to the place of printing, the names of the printers, or the date. The city of Mainz has been generally recognized as the place where both Bibles were



Incipit liber brevis qui uos genesi
 Et principio creauit deus celū diem⁹
 et terram. Terra autem erat inanis et
 uacua: et tenebre erant sup̄ faciem abyssi.
 et sp̄s dñi ferebat sup̄ aquas. Dixitq;
 deus. fiat lux. Et facta ē lux. Et uidit
 deus lucem q̄ esset bona: et diuisit lucē
 a tenebris. appellauitq; lucem diem: et
 tenebras noctem. Factūq; est uesp̄ et
 mane dies unus. Dixit q; deus. fiat
 firmamentū in medio aquarū: et diui
 dat aquas ab aquis. Et fecit deus fir
 mamentū: diuisitq; aquas que erant
 sub firmamento ab hys q̄ erant sup̄
 firmamentū. et factū ē ita. Vocauitq;
 deus firmamentū celū: et factū ē uesp̄
 et mane dies secundus. Dixit uero deus.
 Congregent̄ aque que sub celo sūt in
 locū unū: et appareat arida. Et factū ē
 ita. Et uocauit deus aridam terram:
 congregacionemq; aquarū appellauit
 maria. Et uidit deus q̄ esset bonū. et
 ait. Herminet̄ terra herbā uirentem et
 facientē sementē: et lignū pomiferū faciens
 fructū iuxta genus suū. cui⁹ sement in
 sementis sicut sup̄ terrā. Et factū ē ita. Et
 produxit̄ terra herbā uirentē: et facientē
 sementē iuxta genus suū: lignūq; faciens
 fructū: et habēs unūq; sementē scdm
 speciem suā. Et uidit deus q̄ esset bonū:
 et factū est uesp̄ et mane dies tertius.
 Dixitq; autē deus. fiant luminaria
 in firmamento celi: et diuidat̄ diem ac
 noctem: et sint in signa: et tempora et dies: et
 annos. ut luceat in firmamento celi et
 illuminet̄ terrā. Et factū ē ita. Fecitq;
 deus duo luminaria magna: luminare
 maius ut p̄stet diē et luminare min⁹
 ut p̄stet noctē: et stellās. et posuit eas in
 firmamento celi ut luceant sup̄ terrā: et

p̄stent diē ac noctē: et diuident̄ lucē
 ac tenebras. Et uidit de⁹ q̄ esset bonū:
 et factū ē uesp̄ et mane dies quartus.
 Dixit etiā de⁹. Producat̄ aque rep̄le
 anime uiuentis: et uolante super terrā.
 sub firmamento celi. Creauitq; deus cet̄e
 grandia: et omne aīam uiuentē arḡ
 in oīabile quā. producat̄ et rep̄le
 suas: et omne uolante scdm gen⁹ suū.
 Et uidit deus q̄ esset bonū. benedixitq;
 eis dicens. Crescite et multiplicamini: et
 replete aquas maris: auisq; multiplica
 nt sup̄ terrā. Et factū ē uesp̄ et mane
 dies quintus. Dixit quoq; deus. Pro
 ducat̄ terra aīam uiuentē in genere suo:
 iumenta et reptilia: et bestias terre scdm
 species suas. Factūq; ē ita. Et fecit de⁹
 bestias terre iuxta species suas: iumenta
 et omne rep̄le terre i genere suo. Et
 uidit deus q̄ esset bonū. et ait. Facia
 mus hominē ad ymaginē: et similitudinē
 nostrā: et p̄stet piscibz maris: et uola
 ntibz celi: et bestiis uniuersis: terre. omniq;
 reptili qd mouetur i terra. Et creauit
 deus hominē ad ymaginē: et similitudinē
 suā. ad ymaginē dñi creauit illū. ma
 sculū et feminā creauit eos. Benedixit
 q; illis deus: et ait. Crescite et multiplica
 mini: et replete terrā. et sicut̄ ea: et dñā
 mini piscibz maris: et uolantibz celi:
 et uniuersis animantibz que mouent̄
 sup̄ terrā. Dixitq; de⁹. Ecce dedi uobis
 omne herbā afferentē sementē sup̄ terrā:
 et uniuersa ligna que hñt in sementis
 sementē genus sui. ut sint uobis i escā
 et cunctis aīantibz terre. omniq; uoluci
 celi: et uniuersis q̄ mouent̄ in terra: et i
 quibz est anima uiuens. ut habeat̄ ad
 uolendum. Et factū est ita. Viditq; deus
 cuncta que fecerat: et erat ualde bona.

CASE 4.

printed, although the claims of Bamberg to the honour of producing the "36-line Bible" have been upheld by some bibliographers, including one of the latest writers on the subject. With regard to the printers there is some difference of opinion, but it seems most probable that the "36-line Bible" was printed by Gutenberg alone, whilst Johann Fust, to whom Gutenberg was originally indebted for financial assistance, and his son-in-law, Peter Schoeffer, may be assumed to have been mainly responsible for the "42-line Bible". For the dates when complete copies of each Bible were in circulation, there is the evidence in each case of a rubricated example preserved in the *Bibliothèque Nationale*, Paris. The date when the rubricator of the "36-line Bible," finished his work was 1461, and that of the similar note appended to the copy of the "42-line Bible" by Heinrich Cremer, vicar of the collegiate church of St. Stephen at Mainz, is August 24, 1456. It should be mentioned that the copy of the "42-line Bible" on exhibition is one of those in which the first few rubrics have been printed in colour.

2. THE FIRST PRINTED HEBREW TEXT (PSALTER). BOLOGNA, 1477.

[*Colophon*] אמר דוד בן יוסף בן קמחי הספרדי . . . כ [Begin.]
בעת תושלמת מלאכה הספרים. אשר בדפוס האותיות
נקבעו לסדרים. | באותה מלאכה ימצאו שלש מאות
ספרים . . . | תהילים עם פירוש הקמחי . . . | . . .
[*Bologna*] (מיישטר יוסף ונריה חיים מרדכי יחזקיה
מינשטר, רלף [i.e. 1477]) Fol.

* * * The first portion of the Old Testament in Hebrew that issued from the press; accompanied by the commentary of Kimchi.

THE JOHN RYLANDS LIBRARY.

3. THE FIRST PRINTED POLYGLOT (AND GREEK) BIBLE. ALCALA, 1514-17.

Haec tibi pentadecas tetragonon respicit illud

Hospitium petri ⁊ pauli ter quinq; dierum.

Namq; instrumētum vetus hebdoas innuit: octo

Lex noua signatur. ter quinq; recepat vtrunq;.

[Arms of Cardinal Ximenes beneath the foregoing verse.]

Vetus testamentū multiplici lingua nūc | primo impres-
sum. Et imprimis | Pentateuchus Hebraico Gre- | co
atq; Chaldaico idioma- | te. Adiūcta vnicuiq; sua |
latina interpreta- | tione. | (Secūda[-Quarta] pars
Veteris testamenti He- | braico Grecoq; idiomate nunc |
primum impressa: adiun- | cta vtriq; sua latina | inter-
preta- | tione. | —[*Vol. 5.*] Nouum testamentum | grece
⁊ latine in academia | complutensi nouiter | impressum.
| —[*Vol. 6.*] Vocabularium hebraicum atq; chaldai- |
cū totius veteris testamenti cū alijs tra | ctatibus prout
infra in prefatio- | ne continetur in academia | com-
plutensi nouiter | impressum. | —[*Colophon, vol. 4.*]
Explicit quarta et vltima pars totius veteris testamēti
he | braico grecoq; et latino idiomate nunc primū impressa
in hac preclarissima Complutensi | vniuersitate. De
mandato ac sumptibus . . . | . . . Francisci Ximenez de
Cisneros . . . | . . . Cardinalis : . . . | . . . | . . . Industria
& solertia . . . | . . . Arnaldi Guillelmi de Brocario artis
impres | sorie Magistri. Anno Domini Milles | imo qngē-
tesimo decimo se- | ptimo. mēsis Iulii die | decimo. | —
[*Colophon, vol. 5.*] Ad perpetuam laudem et gloriam |
dei ⁊ domini nostri iesu christi hoc sacrosanctum opus noui
testa | menti libri vite grecis latinisq; characteribus nou-
iter impres | sum atq; studiosissime emendatum: felici
fine absolutū est in | hac preclarissima Cōplutensi vniuer-
sitate: de mādatoꝝ | sumptibus . . . | . . . Frāncisci Xime-
nez de Cisne | ros . . . | . . . Cardinalis . . . | . . . | . . .
industria ⁊ soler | tia honorabilis viri Arnaldi guiliel | mi
de Brocario artis impressorie | magistri. Anno domini

CASE 4.

Mil | lesimo quingentesimo de- | cimo quarto. Mensis
 | ianuarij die decimo. | —[*Colophon, vol. 6.*] Explicit
 vocabularium hebraicum totius veteris testamenti cum |
 oībus dictiōibus chaldaicis in eodē veteri testamēto
 cōtentis: nouiter ipressū in hac preclarissima Cō- |
 plutensi vniuersitate. De mādato ac sūptibus . . . Fran-
 cisci | Ximenez de Cisneros . . . Cardi | nalis . . . | . . .
 Industria & solertia honorabilis viri Arnaldi Guilielmi de
 | Brocario artis impressorie Magistri. Anno Domini
 Millesimo quin- | gentesimo decimo quinto. mensis
 Marcii die decima septima. |)

Alcala : *A. G. de Brocario*, 1514-17. 6 vols. Fol.

* * * Titles within woodcut borders.

The first Polyglot Bible, printed in an edition of 600 copies at the expense of Cardinal Ximenes. The “Complutensian Polyglot” takes its name from Complutum, the Latin form of Alcala in Spain, where it was printed. The principal editor was D. Lopez de Zuñiga. The plan of the work was conceived in 1502 in honour of the birth of the future Emperor Charles V., but the work does not appear to have been in general circulation until 1522. Although the date of the printing of the last volume is 1517, the sanction of Pope Leo X. was not obtained until March 22, 1520, and even then a further delay seems to have occurred before the actual distribution of the edition.

It is interesting to note that the celebrated passage on the “three witnesses” (1 John v. 7, 8), which is supported by no Greek manuscript older than the fifteenth century, appears in the Greek text of the New Testament.

The idea of issuing a Polyglot Bible was originally entertained by the great Venetian printer Aldus, who makes a promise in a Greek psalter published about

THE JOHN RYLANDS LIBRARY.

1497 of a triglot Bible, and in 1501 actually sent a specimen page to the German humanist Conrad Celtes.

4. THE FIRST PRINTED ITALIAN BIBLE. VENICE, 1471.

[*Begin.*] Epistola De don Nicolo di Ma- | lherbi ueneto al
Reuerendissimo profes- | sore dela sacra Theologia
maestro Laurē- | tio del ordine de sancto Francesco:
nella | Biblia uulгатizata. | [*Fol. 13 recto, head-tilte:*]
Genesis | [*Col. 1, text:*] [N]el Princi | pio Dio creo | Il
Cielo et La terra. | *Etc.* [*End., vol. 1 :*] Finisse El
Psalteri | o De David | [*Vol. 2, fol. 2 recto, head-title:*]
Prologo [*Col. 1*] [I]vnga La Epistola | quelli che iunge il
sacerdo- | tio . . . | *Etc.* [*Fol. 3 verso, head-title:*]
Proverbii [*Col. 1, text:*] [L]e Parabole De Salo | mone:
cioe secondo la sentē | tia . . . | *Etc.* [*Colophon:*] Im-
presso fu questo uolume ne l'alma pa- | tria de Venecia
ne gl'anni di la salutifera ī | carnatione del figliuolo di
le terno et omni- | potēte dio. | M.CCCC.LXXI. In.
Kalen- | de. De. Avgvsto. |

Venice: Vindelinius de Spira, 1471. 2 vols. Fol.

* * * The printer's name appears in the "Rime di Hieronymo Squarzafico de Alexandria cōposte a laude di questo uolume," preceding the colophon.

This Italian translation was the work of Nicolò di Malherbi, abbot of the Camaldolites, and was accorded the Papal approbation. The version, of which this is the first impression, was reprinted frequently during the fifteenth and sixteenth centuries. The rendering is based on the Vulgate text.

5. THE FIRST PRINTED GERMAN BIBLE. [STRASSBURG, 1466.]

[*Begin.*] [P]rūder Ambrosius der hat | vns pracht ein cleine
gab. . . . | *Etc.* [*Fol. 4 recto, col. 1, line 37:*] [I]n dem

Johannis.



LUTHER'S FIRST NEW TESTAMENT
September, 1522. (Case 4, No. 6)

CASE 4.

anegang geschieff got | den himel vnd die erde. wann |
Etc. [*End.*, fol. 405 verso, col. 2, line 16:] herre ihesus
ich kum. Die genade vnsers herren ihe- | su cristi sey
mit vns allen Amen. |

[*Strassburg: Johann Mentelin*, before June 27,
1466.] In 2 vols. Fol.

* * * The first German Bible.

A copy of this Bible at Munich is stated to have been bought on June 27, 1466, and rubricated in the following year, whilst a copy at Stuttgart has a manuscript colophon: "Explicit liber iste anno Domini millesimo quadringentesimo quinquagesimo [*erased*] sexagesimo sexto formatus arte impressoria per venerabilem virum Johannem Mentell in Argentina". This German version, which is substantially the same as the other pre-Lutheran versions of the Bible, is said to have been in circulation in manuscript for more than a century prior to this date. It is taken from the Latin Vulgate text, although in the New Testament there are many instances of Old Latin readings. The place of its origin is not known, but there are indications of a connection with Bohemia. In this copy the titles to the Psalms are found immediately after the Psalms instead of at the end of the Bible.

6. LUTHER'S FIRST NEW TESTAMENT. WITTEMBERG, SEPT. 1522.

Das Neue Testa- | ment Deütsch. |

Wittenberg. | [*Melchior Lotter*, September, 1522.]

* * * The first edition of Luther's New Testament. The woodcuts illustrating the Apocalypse are attributed to Lucas Cranach. In this issue the Dragon and the Scarlet Woman are each depicted wearing a tiara in the manner of the Popes. This gave such offence

THE JOHN RYLANDS LIBRARY.

that in the second issue of December, 1522 (of which there is a copy also in the library), the offending illustrations were cancelled, and an ordinary crown was substituted for the tiara in both instances.

CASE 5.

THE ENGLISH BIBLE.

1. TINDALE'S NEW TESTAMENT. 1525-26.

The | First New Testament | Printed In The English | Language | (1525 or 1526) | Translated From The Greek By | William Tyndale | Reproduced in Facsimile | With An Introduction By | Francis Fry. . . |
Bristol | Printed For The Editor | MDCCCLXII | 4to.

* * * One of six copies printed on vellum. With woodcuts and capitals illuminated by hand.

This is a facsimile of the octavo issue of the first edition of Tindale's New Testament, which, there is every reason to believe, was printed at Worms by Peter Schoeffer.

Of this edition only two copies are known to have survived: one preserved in the library of the Baptist College, Bristol, wanting the title-page and prologue, probably eight leaves; the other in St. Paul's Cathedral Library, wanting probably seventy-eight leaves.

We have no evidence that the edition which Tindale had commenced to print at Cologne in the early part of the year, and of which only a fragment has survived, was ever completed. If it were, as some writers contend, then another edition in small octavo must have been simultaneously issued, of which large consignments were without delay smuggled into England. The edition which had been

CASE 5.

commenced at Cologne was in quarto, and was furnished with marginal notes, "pestilent glosses," as they came to be described. A description of this had been sent to England by Cochläus, and therefore, as it seems, to baffle his enemies Tindale commenced a new edition, in small octavo without glosses. This "invasion of England by the Word of God," which Cardinal Wolsey did everything in his power to prevent, commenced early in the year 1526, probably in the month of March.

To appreciate the value of Tindale's work as a translator, it needs only to be pointed out, as the result of a careful calculation, that at least eighty per cent. of the words in the Revised Version of 1881 stand precisely as they stood in Tindale's revised Testament of 1534.

This Testament was publicly and vigorously denounced by Bishop Tunstall at Paul's Cross, London, and burned in 1526. It was publicly burned a second time in May, 1530.

2. TINDALE'S PENTATEUCH. 1530-34.

The first | Boke of Moses called | Genesis. Newly | correctyd
 | and | amendyd by | W. T. | [MD]XX[XIII] | ([*Title* :]
 A Prolo | ge In To The Secon- | de boke of Moses called
 | Exodus. | —[*Title* :] The secon- | de boke of Moses,
 cal- | led Exodus. | ?² | —[*Title* :] A Pro- | loge In To
 The | thirde boke of Moses | called Leuiticus. | —[*Title* :]
 ¶ The | Thyrd Bo- | ke of Moses. Cal- | led Leuiti- |
 cus. | —[*Title* :] ¶ A prolo | ge into the fourth boke of |
 Moses / called Nu- | meri. | —[*Title* :] The four | the
 boke of Moses called | Numeri. | —[*Title* :] A Pro | loge
 In To The | fyfte boke of Moses, cal- | led Deuter-
 onomye. |)

[“*Marburg: Hans Luft*,” 1530-34.] 8vo.

THE JOHN RYLANDS LIBRARY.

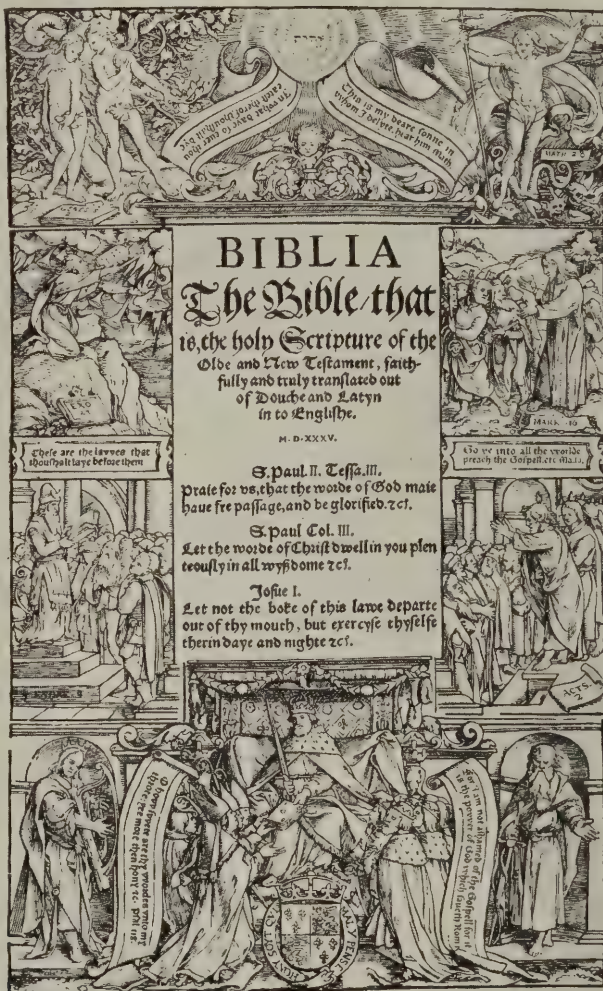
* * The titles, except that to the Prologue of Exodus, are within woodcut borders. With illustrations.

Of the book of Genesis two editions are known, the first issued in 1530, the second in 1534. The earlier edition has a colophon: "Emprented at Malborow in the lande of Hesse, by me Hans Luft . . . M.CCCCC.xxx. the .xvij. dayes of Januarij". The copy contained in this volume is of the revised edition of 1534, in which a Roman fount has been substituted for the original black letter one. The other books are of the first edition, and printed in Roman type, except Numbers, which is in the black letter found in works having the "Marburg" imprint.

This copy has the marginal glosses intact. In most other copies these are found to be cut away, as ordered by the Bishop, at least the most "pestilent" of them. The reason for this order is obvious from a glance at the open pages.

Having completed and issued the New Testament, Tindale settled down to the study of Hebrew, in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in Marburg, where, in the intervals of study, he found time to issue his two most important controversial works: "*The Parable of the Wicked Mammon*" and "*The Obedience of a Christian Man*," which constituted his manifesto. Early in 1530 his translation of the "Pentateuch," made direct from the original Hebrew, with the aid of Luther's German version, which had been printed by Hans Luft, was ready for circulation.

This little volume ranks second only to the 1525 New Testament, and is no less important as a monument of the English language.



THE FIRST PRINTED ENGLISH (COVERDALE'S) BIBLE, 1535
 (Case 5, No. 4)

CASE 5.

3. TINDALE'S NEW TESTAMENT. SECOND EDITION. 1534.

¶ The ne- | we Testament / dyly | gently corrected and |
 compared with the | Greke by Willyam | Tindale : and
 fynes- | shed in the yere of ou | re Lorde God. | A.M.D.
 2 xxxiiij. | in the moneth of | Nouember. |
 (¶ *Imprinted at An- | werp by Marten | Emperowr.*—
 Anno. M.D. xxxiiij. |) 8vo.

* * * Title within woodcut border. The first revision of Tindale's Testament. In this edition the "Prologue to the Romans," filling thirty-four pages, first appears. This Prologue, written in 1526, after the issue of the first edition of the Testament, was printed in a separate form, of which the only copy known to have survived is preserved in the Bodleian Library, Oxford.

4. THE COVERDALE BIBLE. 1535.

¶ Biblia ¶ | The Byble: that | is / the holy Scrypture of
 the | Olde and New Testament, | faythfully translated
 in | to Englyshe. | M.D.XXXV. | [12 lines.]
 [*Zurich: Christopher Froschouer? 1535.*] Fol.

* * * The first complete Bible printed in English. The translation was made not from the original Greek and Hebrew but from the Latin Vulgate and other versions by a Yorkshireman—Miles Coverdale, afterwards Bishop of Exeter. Nothing definite is known as to the place of printing or name of printer, but certain features point to Zurich, and to Froschouer.

There is a curious reading in Jer. viii. 22, where "Balm at Gilead" is rendered "Triacle at Galaad".

The Psalter in the "Book of Common Prayer" is substantially the same as that printed in the Coverdale Bible of 1535, and actually the same as that printed in the "Great Bible" of 1539.

THE JOHN RYLANDS LIBRARY.

5. MATTHEW'S BIBLE. 1537.

[Title within woodcut border:] ¶ The Byble / which is all
the holy Scrip- | ture: In whych are contayned the |
Olde and Newe Testament truly | and purely translated
into En- | glysh by Thomas | Matthew. | ¶ [4
lines] | M.D.XXXVII. | [Below border:] Set forth with
the Kinges most gracyous lycece. |

[*Antwerp; For R. Grafton and E. Whitchurch, of
London? 1537.*] Fol.

* * * "Thomas Matthew" is considered to be a name
* assumed by John Rogers, an intimate friend of
Tindale, probably his literary executor, who became
the first martyr in the Marian persecution.

This version comprises a reprint of Tindale's Testament
and Pentateuch. From Ezra to the end of the
Apocrypha, including Jonah, it is substantially Cover-
dale's version. But from Joshua to Chronicles the
text differs so much from Coverdale's, that it is sup-
posed to be from the translations left behind by Tindale.
The work of Rogers was probably confined to the
general task of editing the materials at his disposal,
and preparing marginal notes collected from various
sources. This is generally considered to be the real
primary version of our English Bible.

6. THE GREAT BIBLE. 1539.

¶ The Byble in | Englyshe, that is to saye the con- | tent
of all the holy scrypture, bothe | of y^e olde and newe
testament truly | translated after the veryte of the |
Hebrue and Greke textes, by y^e dy- | lygent studye of
dyuerse excellent | learned men, experte in theforsayde
| tonges. |

¶ *Printed by Rycharde Graftonr | Edward Whit-
church.* | . . . | . . . | 1539 | Fol.

* * * Title within woodcut border ascribed to Holbein.
The first edition of the "Great Bible," so called from

CASE 5.

its size, and from the fact that it is referred to, in the Injunctions issued to the clergy by Thomas Cromwell in 1538, as "the hole byble of the largest volume" ordered to be "set vp in sum conuenient place wythin the said church that ye have cure of, whereas your parishoners may most cōmodiously resorte to the same and reade it".

This is a revision by Coverdale of Matthew's Bible of 1537, by the aid and with the assistance of Thomas Cromwell. It was printed partly at Paris and partly at London.

7. THE GENEVAN BIBLE. 1560.

The Bible | And | Holy Scriptvres | Conteyned In | The Olde
And Newe | Testament. | Translated Accor- | ding to
the Ebrue and Greke, and conferred With | the best
translations in diuers langages. | With Moste Profitable
Annota- | tions vpon all the hard places, and other
things of great | importance . . . | [Woodcut beneath
title, with text round it.]

At Geneva. | Printed by Rouland Hall. | M.D.LX. |
4to.

* * The first edition of the "Genevan Version". The
* earliest English Bible printed in Roman type, with
verse divisions, and in a handy and cheap form.

The revision was mainly the work of three men: Wm.
Whittingham, Anthony Gilby, and Thomas Sampson,
exiles at Geneva.

It obtained speedy and permanent popularity, and, although
never formally recognized by authority, for three
generations maintained its supremacy as the Bible of
the people. It is said that its phrases find an echo
in quotations from Shakespeare to Bunyan. Between
1560 and 1640 something like 150 editions were
called for. It was reckoned a better translation than
any that had ever been printed before, probably be-

THE JOHN RYLANDS LIBRARY.

cause it embodied in the notes the prevailing Calvinism of the day.

8. THE AUTHORIZED VERSION OF THE BIBLE 1611.

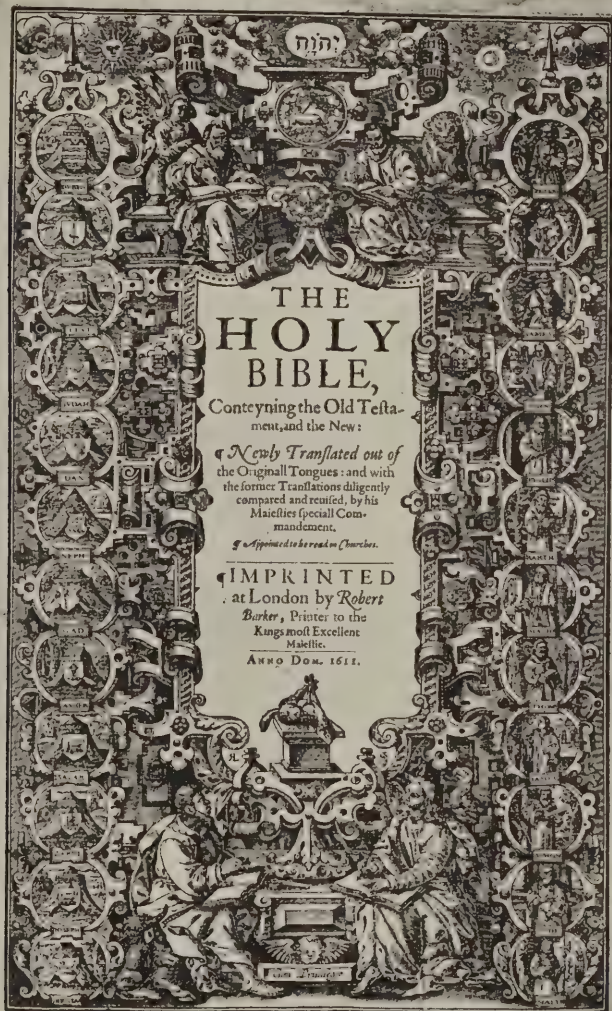
The | Holy | Bible, | Conteyning the Old Testa | ment, and
the New: | ¶ Newly Translated out of | the Originall
Tongues: and with | the former Translations diligently
| compared and reuised, by his | Maiesties speciall
Com- | mandement. | ¶ Appointed to be read in
Churches. |

¶ *Imprinted | at London by Robert | Barker . . . |*
. . . | . . . | Anno Dom. 1611. | Fol.

* * * Title within woodcut border containing the words
“Cum Priuilegio” at the base. The first edition of
“King James’ Bible,” commonly called the “Author-
ized Version”.

The idea of this new translation was due to John Rainolds, President of Corpus Christi College, Oxford, the Puritan leader at the Hampton Court Conference, 1604. The King took up the proposal warmly, and its achievement was due to his royal interest and influence. The translators numbered about fifty, and were divided into six companies, each company being responsible for a certain section of the Scriptures. The results of their several labours were subjected to mutual criticism, and then underwent nine months’ final revision by a representative committee of six members.

The directions were to take the “Bishops’ Bible” as a basis and to consult the other versions. Like all the principal English versions from 1537 to 1885, this version was built upon the foundations laid by Tindale and Coverdale. It won its way by sheer merit, until gradually it displaced even the Geneva Bible



FIRST EDITION OF THE "AUTHORISED VERSION," 1611, OF
THE ENGLISH BIBLE
(Case 5, No. 8)

CASE 6.

in popular affection, and established itself as the sole recognized version of the Bible in English. From about the middle of the seventeenth century down to the appearance of the Revised Version in 1881-85 it reigned without a rival.

There seem to have been two impressions of this first edition, probably due to the impossibility of one printing office being able to supply in the time allotted the number of copies required, about 20,000. One impression reads in Ruth iii. 15 : "*She* went into the citie "; the other reads "*He* went into the citie," with the result that two series of editions of this version grew up, one following the "*She*" edition, the other the "*He*" edition.

It is impossible to say which, if either, was the earlier, although precedence is generally given to the "*He*" edition, of which this is a copy.

CASE 6.

WORKS OF THE REFORMERS.

1. LUTHER (MARTIN).

Dispytatio D. Mar | tini Lvther The- | ologi, Pro De | clara-
tione | Virtutis In | dvlgen- | tiarvm. |

[*Basel?* 1517.] 4to.

* * * The original edition in book form of the Theses of Martin Luther against the system of indulgences, affixed by him to the gate of the University of Wittenberg.

2. LUTHER (MARTIN).

Deudsch Ca- | techismus. | Gemehret mit einer neuen |
vnterrict vnd verma- | nung zu der Beicht. | Mart.
Luth. | 1529. |

([*Colophon:*] Gedrückt zu Wit | temberg durch |
Georgen Rhaw | M.D.xxix. |) 8vo.

THE JOHN RYLANDS LIBRARY.

3. LUTHER (MARTIN).

**Ain Sermon von dem | wücher / Doctor Martini Luthers |
Augustiner zû Wittemberg. | . . . |**

(*[Colophon:] Gedruckt zu Augspurg / durch Sil-*
uanum Ottmar | bey sant Vrsula ckoster. Anno zē im
zwaintzigsten.) 4to.

4. HENRY VIII. *King of England.*

**Assertio Septem Sa- | cramentorum aduersus Martin. |
Lutherū, ædita ab inuictis- | simo Angliæ et Fran- | ciæ
rege, et do. Hy- | berniæ Henri- | co eius no | minis |
o- | ctauo. |**

(*[Colophon:] Apud inclytam urbem Londinum in*
ædibus Pynso- | nianis. An M.D.XXI. quarto Idus Iulij.
| . . .) 4to.

* * This is one of the three copies known printed on
vellum of the work written by Henry VIII. against
Luther, for which he received the title "Defensor
Fidei". It was a presentation copy to Louis II., King
of Hungary, and bears the inscription in Henry's
handwriting "Regi Daciae". On the binding are
the arms of Pope Pius VI.

5. MELANCHTHON (PHILIPP).

**Loci | Commvnes Rervm | Theologicarvm | Sev Hypoty- |
poses Theo- | logicæ. |**

VVittembergæ. | An. M.D.XXI. | 8vo.

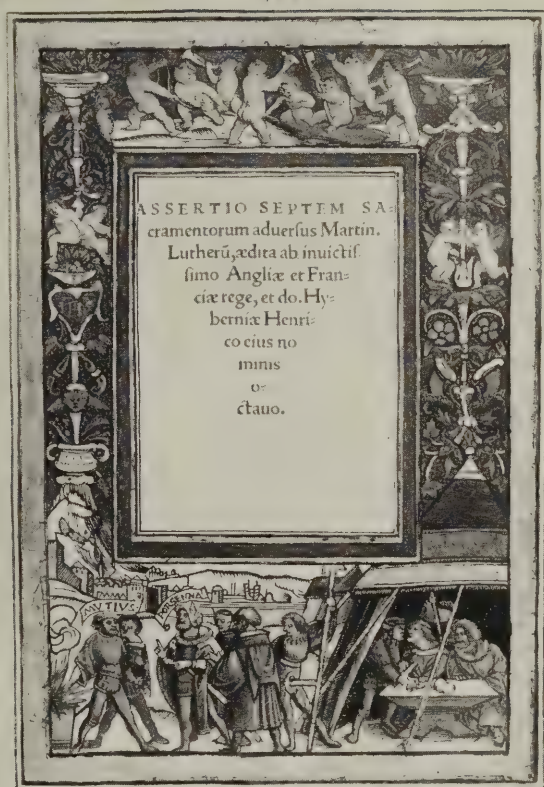
6. MELANCHTHON (PHILIPP).

**Ad Nobi- | lem Et Genero- | svm Comitem Ioannem A |
vveda &c. Epistola Phi- | lippi Melanthonis. |**

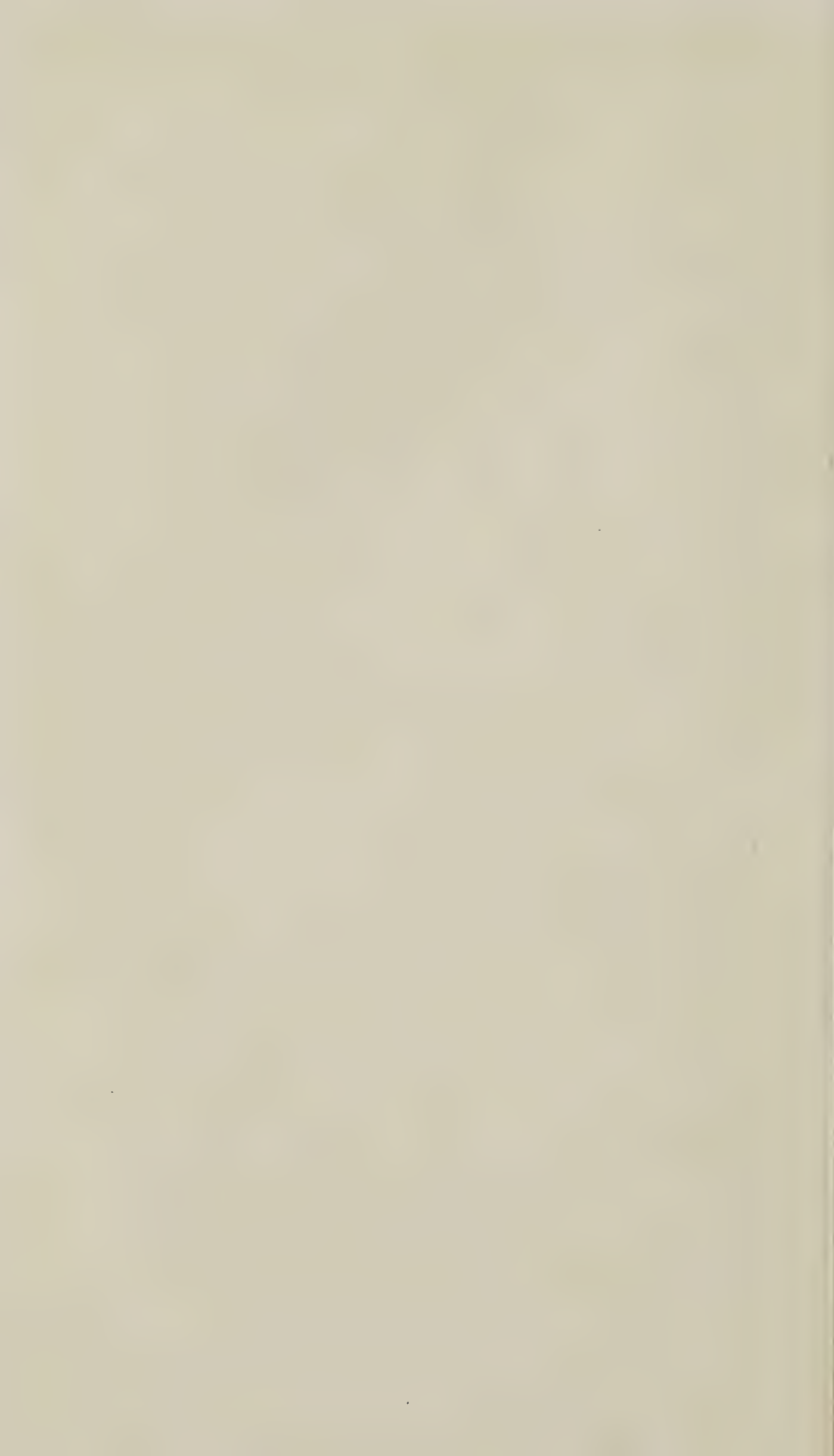
Francoforti | : (Apud Chri- | stianum Egenol-
phum. |) 1539. 8vo.

7. ZWINGLI (ULRICH).

**Svbsidivm Si- | ve Coronis De Evcharistia | Huldrycho
Zuinglio | Autore. | [Woodcut.] | . . . | . . . | . . .**



HENRY VIII'S "ASSERTIO SEPTEM SACRAMENTORUM"
London, 1522. (Case 6, No. 4)



CASE 6.

([Colophon:] *Tigvri In Aedibus Christo- | phori
Froschouer. Anno. | M.D.XXV. |)* 4to.


8. CALVIN (JEAN).

The Cate- | chisme Or Manner | to teache children the
Christian religion, | wherin the Minister demandeth the
que- | stion, and the childe maketh answe. | Made by
the excellent Doctor and Pastor | in Christes Church,
Iohn Caluin. | [Printer's device] | . . . | . . . | . . . |

*By Iohn Crespin. | M.D.LVI. | ([Colophon:] Im-
printed at Geneva by Iohn | Crespin. Anno. D. M.DLVI.)*
the tenth of february. | 8vo.

9. CALVIN (JEAN).

¶ Of the life | or conuersation of a Christen | man, a right
godly treatise, wyrzten in the | latin tonge, by maister
Iohn Caluyne, | . . . | . . . | . . . Translated into
English | by Thomas Broke . . . | . . . | . . . An. M.D,
| XLix. The first | day of Ia- | nuary. | [14 lines.]

([Colophon:] ¶ *Imprinted | at London by Iohn
Daye ⁊ | Wyllyam Seres dwelling in Sepul- | chres
parishe, at the signe of the | Resurrection: and are to
be | solde at the tittle conduit | in Chepeside. |*  *... | . . . |)* [1549.] 8vo.

10. HUTTEN (ULRICH VON).

Ulrich Ab Hvttten | Cum Erasmo Roterodamo, pres- | bytero,
theologo, | Expostvlatio | A priore deprauatione | uindi-
cata iam. | Othonis Brvnfelsii | Pro Vlricho Hutteno de-
functo, ad | Erasmi Roter. Spongiam, | Responsio. |

[Strassburg: Johann Schott, 1523.] 8vo.

* * Portrait of Hutten in medallion beneath title.

11. HUTTEN (ULRICH VON).

Ulrich Ab | Hvttten | cum | Erasmo Roterodamo, Presby-
tero, Theologo, | Expostvlatio. |

[Strassburg: Johann Schott, 1523.] 4to.

THE JOHN RYLANDS LIBRARY.

* * Three medallions beneath title, the two lower ones containing portraits of Erasmus and Hutten.

12. ERASMUS (DESIDERIUS).

Spongia Erasmi Ad- | uersus aspergines Hutteni. | [Printer's device beneath title.]

([Colophon :] *Basileae Per Io. Fro- | benivm, An. M.D. | XXIII. Mense Se- | ptembri. |*) 8vo.

13. ERASMUS (DESIDERIUS).

☞ **Vidva Chri | stiana Per Des. Eras. Ro- | terodamum ad serenissimam | pridē Hungariæ Boæmiæq; | reginā, Mariam . . . | . . . | . . . | . . . | Liber Lactātij Firmiani de opi | ficio dei, per Des. Eras. Rote- | damvm accurate recognitus, | & additis scholijs illustratus. | . . . | * Anno M.D. XXI.* |**

* [Paris :] ([Colophon, pt. 1 :] ☞ *Sub Prelo Vidouæo, Impensis æt | Ægidij Gourmontij. | M.D.XXIX. |*) 8vo.

* * Title within woodcut border.

14. ERASMUS (DESIDERIUS).

❧ **A booke called in latyn En- | chiridion militis christiani | | and in englysshe the ma- | nuell of the christen | knyght / replenys- | shed with moste | holosome pre- | ceptes / | made | by the famous | clerke Erasmus of | Roterdame / to the whiche | is added a newe and | meruaylous pro- | fytable pre- | face. |**

([Colophon :] [7 lines] | . . . *Im- | printed at London by wynkyn | de worde / for Iohan Byddell | | otherwyse Salisbury / the. xv. | daye of Nouembre. And be for | to sell at the sygne of our Lady | of pytie next to Flete bridge. | 1533. | . . . |*) 8vo.

* * Title within woodcut border.

This translation has been attributed to W. Tindale, who, according to his own testimony, translated this work of Erasmus.

CASE 6.

15. TINDALE (WILLIAM).

The obediẽ- | ce of a Christen man and how Chr | istẽ
rulers ought to governe/ | where in also (yf thou ma- |
rke diligently) th- | ou shalt fynde | eyes to pe- | rceave
| the | crafty conveyauce of all | iugglers. |

([Colophon :] ¶ At Marlborow in the lāde of |
Hesse The seconde daye of Octo | ber. Anno. M.ccc.cc.
xxviiij/ by—me Hans luft. |) 8vo.

* * First edition of Tindale's most important original
work. Title within woodcut border.

There are good grounds for considering the "Marburg"
imprint, occurring in this and some other works of
Tindale, to be fictitious, being adopted for the pur-
pose of concealing the place of printing, which was
not improbably Antwerp.

16. TINDALE (WILLIAM).

✠ The para- | ble of the Wicked | Mammon. | ¶ Compiled
in the yere | of our Lorde. M.D. | xxxvi. W.T. | [4 lines.]

¶ Imprynted at London in | Fletestrete at the
sygne of | the Rose Garlande by | Willyam Cop- | land.
| M.D. xlix. | 8vo.

17. TINDALE (WILLIAM).

The prac- | tyse of Prelates. | ¶ Whether the Kinges grace
| maye be separated from hys | quene / be cause she
was | his brothers wyfe. |

marborch | In the yere of oure Lorde. | M.CCCCC.
7.XXX. | 8vo.

* * First edition.

Title within woodcut border.

18. FRITH (JOHN).

¶ A boke ma- | de by Iohn Fryth prysoner in | the Tower of
London, answeyng vnto | M. Moyses letter, which he
wrote agaynst | the fyrste lytle treatyse that Iohn
Fryth | made, concernyng the Sacramente of the | body

THE JOHN RYLANDS LIBRARY.

and bloude of Christ: vnto which boke | are added in
the ende the artycles of his exa- | mynacyon before the
Byshoppes of Lon- | don, Wynchester and Lyncolne, in
Paules | church at London . . . | [4 lines] |

*Newly corrected and prynted after the | fyrst
cotype, by Richard Iugge, dwellynge | in Powles church
yarde, at the sygne of the | Byble. | . . . | ([Colophon:]
Imprynted in the yare of oure | Lorde. M.D.XLViii. |)*

19. ROY (WILLIAM) and BARLOW (JEROME).

Rede me and be nott wrothe
For I saye no thyng but trothe.

I will ascende makynge my state so hye /
That my pompous honoure shall never dye.

[Satirical arms of Wolsey.]

O Caytyfe when thou thynekst least of all,
With confusion thou shalt have a fall.

[*Strassburg: Johann Schott, 1528?*] 8vo.

* * [A satire in verse directed against Cardinal Wolsey.]

First edition of a work of well-known rarity, as Cardinal
Wolsey "caused a certayne man to bye them all
uppe."

20. WICLIF (JOHN).

Vvicklieffes | Wicket. Faythfully ouerseene | (by M. C. [*i.e.*
M. Coverdale]) and corrected after the originall and first
co | pie . . . | . . . | . . . | . . . | . . . Here vnto is
added an Epi | stle to the reader. With the pro | tes-
tacion of Ihon Lassels | late burned in Smyth- | felde:
and the Te- | stament of Wyllyam Tra- | cie Esquire,
expounded | by Willyam Tyn- | dall and Ihon | Frythe
| . . .

[*London? 1548?*] 8vo.

21. COVERDALE (MILES) *Bishop of Exeter.*

A confutacion of that | treatise / which one Iohn Stan- | dish
made agaynst the protestacion of | D. Barnes in the

CASE 6.

yeare. | M.D. XL. | Wherin / the holy scriptures (per-
uerted and | wrested in his sayd treatise) are restored
to their | owne true vnderstanding agayne | by Myles
Couer- | dale. | . . . | . . . | . . . |

[n.p., 1541 ?] 8vo.

22. CRANMER (THOMAS) *Archbishop of Canterbury.*

A Defence | Of The Trve And Ca- | tholike doctrine of the
sacra- | ment of the body and bloud | of our sauour
Christ, with | a confutation of sundry errors | con-
cernyng the same, groun- | ded and stablished vpon
God- | des holy woorde, ⁊ approued | by y consent of
the most aun- | cient doctors of the Church: | Made
by the most Reuerende | father in God | Thomas Arche-
bishop | of Canterbury, Primate of all | Englande | and
Metropolitane. |

([Colophon beneath printer's device:] *Imprinted at
London in Poules | churcheyarde, at the signe of the
Bra- | zen serpent, by Reynold Wolfe. | . . . | . . . | Anno
Domini. M.D.L. |*) 4to.

* * Title within woodcut border.

23. LATIMER (HUGH) *Bishop of Worcester.*

☛ Sermons Prea- | ched By The Right | Reuerend Father
in God, and constant | Martyr of Iesus Christ. M.
Hugh Latimer, | the xxviij. of Octob. An. 1552. |
Faithfully gathered to the profite of the | Christian
Reader by Augustine Bernher hys ser- | uaunt, not
heretofore published in printe. | [Ornament.] | . . . |
. . . | . . . |

¶ *At London, | Printed by Iohn Daye, dwelling |
ouer Aldersgate. | . . . | . . . |* ([Colophon:] . . . | . . .
| . . . | . . . | 1578. |) 4to.

* * Title within woodcut border.

24. KNOX (JOHN).

A Sermon | preached by Iohn Knox | Minister of Christ
Iesus in the | Publique audience of the Church of |

THE JOHN RYLANDS LIBRARY.

Edenbrough, within the Realme of | Scotland, vpon
Sunday, the .19. | of August. 1565. | For the which the
said Iohn Knoxe | was inhibite preaching | for a season.
| [4 lines.] | To this is adioyned an exhortation vnto all
| the faythfull within the sayde Realme, for | the reliefe
of suche as faythfully trauayle | in the preaching of Gods
worde. Written | by the same Iohn Knoxe, at the com-
maun- | dement of the ministerie aforesayd. |

[*Edinburgh*] Imprinted Anno. 1566. | 8vo.

* * This is the only complete sermon extant of John Knox.
* * Darnley, who had been married to Mary Queen of
Scots three weeks previously, was present on the
occasion of its delivery, but was so much offended by
the tenor of it that he caused Knox to be summoned
before the Privy Council the same evening. The
reformer was forbidden in consequence to preach so
long as Mary remained in Edinburgh. As her stay
was of very short duration, the penalty was hardly
more than nominal.

25. HOOPER (JOHN) *Bishop of Gloucester and Worcester.*

A Declaracion | of Christe and of his | offyce complyd / by
Io- | han Hoper / Anno | 1547. | [4 lines.] |

([*Colophon* :] *Pryntyd | In Zvrych By Av- | gustyne
Fries.* Anno M. | D. XLVII.) 8vo.

26. FOX (JOHN).

Actes and Monuments of these latter and perillous dayes,
touching matters of the Church, wherein ar compre-
hended and described the great persecutions & horrible
troubles, that haue bene wrought and practised by the
Romishe Prelates, specialle in this Realme of England
and Scotlande, from the yeare of our Lorde a thousande,
vnto the tyme nowe present . . .

*Imprinted at London by Iohn Day, dwellyng ouer
Aldersgate . . .* ([*Colophon* :] . . . Anno. 1563. the. 20.
of March. . . .) Fol.

CASE 7.

CASE 7.

PURITAN AND NONCONFORMIST WRITERS.

1. ADMONITION TO THE PARLIAMENT.

Sig. A [1 recto, prefatory epistle:] To the godly Readers,
 Grace, | and peace from God. 2c | *Sig. Aij* [recto, line 4:]
 ¶ An Admonition to the | Parliament. | *Sig. A* [8 recto:]
 A view of Popishe abuses yet remayning in the | Englishe
 Church, for the which Godly | Ministers haue refused to
 | subscribe. | *Sig. C* [i. verso, epistle:] To the Christian
 reader, health | in the Lorde. | *Sig. C.iiij.* [verso, line 20,
epistle:] To the reuerend Father in Christ. D. I. P. |
 the moste vigilant B. of N. [*i.e.* John Parkhurst, Bishop
 of Norwich] and | his louing Father. | *Sig. C.iiij.* [verso,
 line 38, *subscription*:] at Tigurin, the. II. of September.
 Anno. 1556. | Rodolphe Gualter, Minister of the | Church
 of God at Tigurin. | *Sig. C.v.* To the reuerend father in
 Christ, E.G. | Bishop of L. [*i.e.* Edmund Grindal, Bishop
 of London] T. B. wisheth grace | and health from the
 Lord. | *Sig. D* [4 verso, line 26, *subscription*:] . . .
 Geneue | v. Cal. Iul. M.D. lxvi. | Yours most assured in
 the Lord Theodore | Beza minister of the word in the |
 Church of Geneue. |

[Wandsworth? 1572.] 8vo.

- * * * This treatise which appeared anonymously in the summer of 1572 was the work of two London clergymen, John Field, and Thomas Wilcox. Its importance as a manifesto of the Puritan party was at once recognized, and Field and Wilcox, as the reputed authors, were arrested within a few days of its publication and committed to Newgate, where they confessed that it was written by them. A second edition was called for in a few weeks, whilst further attention was drawn to the work by the appearance of "A seconde admonition to the Parliament" from the pen of Thomas Cartwright, who now

THE JOHN RYLANDS LIBRARY.

decided to come forward in support of views that so nearly coincided with his own. The success of the "Admonition" was so remarkable that a reply was obviously called for, and Whitgift, Master of Trinity College, Cambridge, entered the lists as champion of the other party in the Church of England. A lengthy controversy ensued between these old opponents. One of Cartwright's contributions to the discussion is exhibited in the same case (No. 3).

The news of the massacre in France, on St. Bartholomew's day (August 24, 1572), occurring at the time when the dispute which centred round the "Admonition" was at its height, may reasonably be held to have given additional force with many to the arguments for reform. That the work was not without effect in the Church of England is evidenced by the various changes initiated by Burghley at this time. To its publication and the controversy that arose out of it may be traced the composition of Hooker's "Ecclesiastical polity," which appeared twenty years later.

2. CARTWRIGHT (THOMAS).

[Ornament above title.] A | Replve To An | ansvere made of
M. | Doctor VVhitgifte. | Agaynste The Admonition | to
the Parliament. | By T. C. [*i.e.* T. Cartwright.] | [11
lines.]

[*Wandsworth: printed by I. S. (i.e. J. Stroud),*
1573 ?] 4to.

* * One of the works written by Cartwright in the contro-
versy with Whitgift arising out of the publication of
the "Admonition to the Parliament," which is ex-
hibited in the same case (No. 2).

3. BROWNE (ROBERT).

A Booke | Which Sheweth The | life and manners of all true
Christians, | and howe vnlike they are vnto Turkes and

111
A Booke

WHICH SHEWETH THE
life and manners of all true Christians,
and howe vnlike they are vnto Turkes and Papistes
and Heathen folke,

Also the pointes and partes of all Dutie,
that is of the trueated will and worde of God are
declared by their severall Definitions
and Divisions in order as fol-
loweth.

¶ Also there goeth a Treatise before of
Reformation without tarying for anie, and of the wicked-
nesse of those Preachers, which will not reforme them
selues and their charge, because they will
tarie till the Magistrate commaunde
and commaend them.

By me, ROBERT BROVNE.

MIDDELBURGH,

¶ *Imprinted by Richarde Painter.*

1582.

CASE 7.

Papistes | and Heathen folke. | Also the pointes and partes of all diui- | nitie, that is of the reuealed will and worde of God are | declared by their seuerall Definitions | and Divisions in order as fol- | loweth. | ¶ Also there goeth a Treatise before of | Reformation without tarying for anie, and of the wicked- | nesse of those Preachers, which will not reforme them | selues and their charge, because they will | tarie till the Magistrate commaunde | and compell them | . By me, Robert Brovvne. | ([*Pt. 1, sig. D 2 verso :*] A Treatise vpon the 23. of Mat- | thewe, both for an order of studying and hand- | ling the Scriptures, and also for auoyding | the Popishe disorders, and vngodly cōmunion | of all false christians, and especiallie of wic- | ked Preachers and hirelings. |)

Middelbvrgh, | ¶ Imprinted by Richarde Painter [i.e. Schilders.] | 1582. 2 pts. in 1 vol. 8vo.

* * * Title within lace border.

The first printed work of Robert Browne, the “father of Congregationalism”.

The “Treatise of reformation, etc.,” which forms the introductory portion of the volume has been described as the first plea in English for the Church’s independence of the State, and essential autocracy. On the Continent his views had been anticipated by the Anabaptists, but it does not appear that their opinions formed the source of Browne’s conclusions on the subject. The latter part of the book, consists of a catechism, setting forth the character of the true Church, the formation of which is advocated in the “Treatise”.

4. PENRY (JOHN).

Th’ Appellation Of | Iohn Penri, vnto the Highe | court of Parliament, from the bad and inju- | rious dealing of th’ Archb. of Canterb. & | other his colleagues of the high commission : Wher- | in the complainant, humbly

THE JOHN RYLANDS LIBRARY.

submitting himselfe | and his cause vnto the determination of this honorable assembly: craveth nothing els, but either | release from trouble and persecution, or just | tryall. | [15 *lines.*] | Anno Dom. 1589. |

[*Rochelle? R. Waldegrave? 1590.*] 8vo.

- * * The latter part of the year 1588 was marked by the commencement of the series of pamphlets satirising the episcopal party in the Church of England, known as the Marprelate tracts. The authorship of these works has always been a matter of some doubt, but from the first Penry was suspected of complicity in their production, and in January, 1590, his house at Northampton was searched for evidence. Penry managed to avoid arrest on this occasion, and escaped to the Continent, publishing the present work at this time. Returning later to England he was arrested in March, 1593, and, being convicted on a charge of treason, was executed in May 29 of the same year.

5. APOLOGY FOR THE BROWNISTS.

An Apologie | Or Defence | Of Such True Christians | As are commonly (but vniustly) called | Brownists: | Against such imputations as are layd vpon | them by the Heads and Doctors of | the University of Oxford, | In their Ansvver | To the humble Petition of the Ministers of the | Church of England, desiring reformation | of certayne Ceremonies and abuses | of the Church. | [7 *lines.*] 1604. |

[*Amsterdam? 1604.*] 4to.

- * * The "Confession of Faith" of the English Church at Amsterdam, containing a letter by H. Barrow, written in 1593. Edited by H. Ainsworth and F. Johnson.

CASE 7.

6. RAINOLDS (JOHN).

The Symme Of | The Conference | Betweene Iohn Rainoldes
 | And Iohn Hart : | Tovching The Head And The | Faith
 Of The Chvrch. | Wherein by the way are handled
 sundrie points, of the sufficiencie and | right expounding
 of the Scriptures, the ministerie of the Church, the
 fun- | ction of Priesthood, the sacrifice of the Masse,
 with other controuersies of | religion: but chiefly and
 purposely the point of Church-gouerment, | opened in
 the branches of Christes supreme soueraintie, of | Peters
 pretended, the Popes vsurped, | the Princes lawfull Su-
 | premacie. | Penned by Iohn Rainoldes, according to
 the notes set downe in | writing by them both: perused
 by Iohn Hart, and (after | things supplied, & altered, as
 he thought good) al- | lowed for the faithfull report of
 that | which past in conference be- | twene them. |
 Whereto is annexed a Treatise intituled, Six Conclusions
 | Tovching The Holie Scriptvre And The | Chvrch,
 written by Iohn Rainoldes. | With a defense of such
 thinges as Thomas Stapleton and Gregorie | Martin haue
 carped at therein. | . . . | . . . | . . . |

Londini, impensis Geor. Bishop. ([Colophon :]
London, | Printed by Iohn Wolfe, for | George Bishop. |
. . . |) 1584. 4to.

* * Rainolds, who defended the Protestant position in this
 * disputation with Hart, was chosen in 1603 by the
 Puritans as one of their four representatives at the
 Hampton Court Conference, which opened on Jan.
 14, 1603-04. To him the project of a new translation
 of the Bible, suggested by the Puritans, is generally
 believed to be due. After the Conference had agreed
 to the proposal, Rainolds himself took a leading place
 amongst the scholars responsible for the preparation
 of the Authorised Version.

THE JOHN RYLANDS LIBRARY.

7. RAINOLDS (JOHN).

[Typographical ornament above title.] | Iohannis | Rainoldi |
 Angli | Sex theses de sacra Scriptura | & Ecclesia: | Ut
 publicis in Academia Oxoniensi dispu- | tationibus ex-
 plicatæ, sic editæ, ante an- | nos viginti; nunc autem
 recognitæ, & | apologia contra Pontificios Elymas, |
 Stapletonum, Martinum, | Bellarminum, Baronium, |
 Justum Calvinum Veteracastren- | sem auctæ, 1602. |
 . . . | . . . | . . . |

Londini, | Impensis Geor. Bishop. | 1602. | 8vo.

8. WITHER (GEORGE).

A | Collection | Of | Emblemes, | Ancient And | Moderne: |
 Quickened | VVith Metricall Illvstrations, both | Morall
 and Divine: And disposed into | Lotteries, | That
 Instruction, and Good Counsell, may bee furthered | by
 an Honest and Pleasant Recreation. | By George
 Wither. | The First(-fourth) Booke. | [Printer's device
 beneath title.]

*London, | Printed by A. M. (Augustine Mathevves)
 for Henry Taunton, and | are to be sold at his Shop in
 Saint Dunstanes | Church-yard. MDCXXXV. | Fol.*

* * First edition.

With engravings.

9. MILTON (JOHN).

Of | Reformation | Touching | Chvrch-Discipline | In | Eng-
 land: | And the Cavses that hither- | to have hindred
 it. | Two Bookes, | Written to a Freind | [Ornaments
 beneath title.]

[*London*] | Printed, for Thomas Vnderhill 1641. |
 4to.

* * The first edition of the earliest of Milton's pamphlets.
 It was issued anonymously and it is not known who
 was the "Freind" to whom the pamphlet was ad-
 dressed. It is generally believed that the work was
 published after May 12.

CASE 7.

10. MILTON (JOHN).

Of | Prelatical | Episcopacy, | And | VVhether it may be
deduc'd from | the Apostolical times by vertue of those
Test- | monies which are alledg'd to that purpose | in
some late Treatises ; | One whereof goes under the Name
of | Iames | Arch-bishop | Of | Armagh. | [Ornaments
beneath title.]

*London, Printed by R. O. & G. D. for Thomas |
Vnderhill, and are to be sold at the signe of the | Bible,
in Wood Street, 1641. | 4to.*

* * First edition.

This pamphlet was one of those written by Milton in support of the five Puritans who under the pseudonym of Smectymnuus wrote "An answer to a booke [by J. Hall, Bishop of Norwich] entituled, An humble remonstrance". To this work Bishop Hall replied by publishing "A defence of the Humble remonstrance".

11. MILTON (JOHN).

Paradise lost. | A | Poem | Written in | Ten Books | By
John Milton. | Licensed and Entred according | to
Order. |

*London, | Printed, and are to be sold by Peter
Parker | under Creed Church neer Aldgate ; And by |
Robert Boulter at the Turks Head in Bishopsgate-street ;
| And Matthias Walker, under St. Dunstons Church |
in Fleet-street, 1667. | 4to.*

* * The first issue of the first edition of Paradise Lost.

Printed by S. Simmons whose name first appears on the title-page of the fifth issue.

Copies with the second, fourth, fifth, and seventh variations of the title-page of the first edition are in the library, which also possesses copies of the second (1674), third (1678) and fourth (1688) editions.

THE JOHN RYLANDS LIBRARY.

12. MILTON (JOHN).

Paradise | Regain'd. | A | Poem. | In IV Books. | To which
is added | Samson Agonistes. | The Author | John
Milton. |

*London, | Printed by J. M. for John Starkey at the
| Mitre in Fleetstreet, near Temple-Bar. | MDCLXXI. |*
2 pts. in 1 vol. 8vo.

* * First edition.
*

13. BAXTER (RICHARD).

The | Saints Everlasting Rest : | Or, A | Treatise | Of the
Blessed State of the Saints | in their enjoyment of God
in Glory. | Wherein is shewed its Excellency and Cer-
tainty ; | the Misery of those that lose it, the way to
Attain it, | and Assurance of it ; and how to live in the
continual | delightful Foretasts of it, by the help of
Meditation. | Written by the Author for his own use,
in the | time of his languishing . . . | . . . and after-
wards | Preached in his weekly Lecture : | And now
published by Richard Baxter, Teacher | of the Church of
Kedermister in Worcestershire. | [8 lines.] |

*London, Printed by Rob White, for Thomas Vnder-
hil and Francis Tyton, | and are to be sold at the Blue
Anchor and Bible in Pauls Church-yard, near the |
little North-door, and at the three Daggers, in Fleetstreet,
near | the Inner-Temple gate. 1650. | 4to.*

* * First edition.
*

It contains the well-known passage in part 1, chap. 7,
sect. 4, in which Baxter describes heaven as the
"Parliamentum Beatum," into which he introduces
Lord Brooke, Pym, Hampden, and White, deceased
members of the Long Parliament. In consequence
of many taking exception to this passage it was omit-
ted from all editions printed after 1659.

Title within border composed of typographical ornaments.

CASE 7.

14. FOX (GEORGE).

The VVoman learning in Silence : | Or, The | Mysterie | Of
The | Womans Subiection | To Her | Husband. | As also,
| The Daughter prophesying, where- | in the Lord hath,
and is fulfilling that he spake | by the Prophet Ioel, I
will poure out my | Spirit upon all Flesh, &c. | Given
forth by George Fox. | Quench not the Spirit. | Despise
not Propheying. |

*London, | Printed for Thomas Simonds, at the sign
of the Bul | and Mouth neer Aldersgate. 1656. | 4to.*

15. BUNYAN (JOHN).

Some | Gospel-Truths Opened | according to the Scriptures.
| Or, | The Divine and Humane Na- | ture of Christ
Jesus, his coming into | the World . . . | . . . and |
second comming to Judgment, plainly | demonstrated
and proved. | And also, | Answers to severall Questions,
with | profitable directions to stand first in the | Doctrine
of Jesus the son of Mary . . . | [6 lines.]—Published
for the good of Gods | chosen ones, by that unworthy
| servant of Christ | Iohn Bunyan, of Bedford, | [5
lines.] |

*London, Printed for I. W. and are to be sold | by
Mathias Cowley Bookseller in | Newport-pagnel. | 1656.
| 12mo.*

* * * The first edition of Bunyan's earliest publication.

16. BUNYAN (JOHN).

The | Pilgrim's Progress | From | This World, | To | That
which is to come : | Delivered under the Similitude of
a | Dream | Wherein is Discovered, | The manner of his
setting out, | His Dangerous Journey ; And safe | Arrival
at the Desired Countrey. | . . . | By Iohn Bunyan. |
. . . |

*London, | Printed for Nath. Ponder at the Peacock
| in the Poultrej near Cornhil, 1678. | 8vo.*

THE JOHN RYLANDS LIBRARY.

* * First edition of the first part of the "Pilgrim's progress".

17. BUNYAN (JOHN).

The | Pilgrim's Progress. | From | This World | To | That
which is to come | The Second Part. | Delivered under
the Similitude of a | Dream | Wherein is set forth | The
manner of the setting out of Ch[ri-] | stian's Wife and
Children, their | Dangerous Journey, | And | Safe Ar-
rival at the Desired Cou[ntry]. | By Iohn Bunyan. |
. . . |

*London, | Printed for Nathaniel Ponder at the
Peac[ock] | in the Poultry, near the Church, 1684. |
12mo.*

* * First edition of the second part.

18. BUNYAN (JOHN).

The | Holy War, | Made By | Shaddai | Upon | Diabolus, |
For the Regaining of the | Metropolis of the World. |
Or, The | Losing and Taking Again | Of The | Town of
Mansoul. | By Iohn Bvnyan, the Author of the | Pil-
grims Progress. | . . . |

*London, Printed for Dorman Newman at the Kings
| Arms in the Poultry; and Benjamin Alsop at the
| Angel and Bible in the Poultry, 1682. | 8vo.*

* * First edition.

19. PENN (WILLIAM).

A | Perswasive | To | Moderation | To | Church Dissenters, |
In Prudence and Conscience: | Humbly Submitted to
the | King | And His | Great Council. | By one of the
Humblest and most Dutiful | of his Dissenting Subjects
[i.e. W. Penn]. | [4 lines.]

[London, 1686.] 4to.

* * A letter of Penn, dated "24th 2nd month, 1686,"
contains an interesting reference to the above work:—
"The King has discharged all Friends by a general

CASE 7.

pardon, and is courteous to us . . . My Persuasive works much among all sorts, and is diversely spoken of . . .” In April of the following year the first Declaration of Indulgence was promulgated by James II, largely owing, it is believed, to the influence of Penn with the king. Thereby ‘all manner of penal laws in matters ecclesiastical were suspended,’ and ‘free and ample pardon was given to all Non-Conformists, recusants, etc.’ It is not devoid of interest to note that the concession of religious liberty in England almost synchronized with its suspension in France by the Revocation of the Edict of Nantes, on October 22, 1685, when the free exercise of the Protestant form of religion was prohibited.

20. WATTS (ISAAC).

The | Psalms | Of | David | Imitated in the Language of the
| New Testament, | And apply'd to the | Christian State
and Worship. | By I. Watts. | [6 lines.]

London: Printed for J. Clark, at the Bible and Crown | in the Poultry; R. Ford, at the Angel in the | Poultry; and R. Cruttenden, at the | Bible and Three Crowns in Cheapside, 1719. | 12mo.

* * * The first edition.

21. WESLEY (JOHN) AND (CHARLES).

Hymns | And | Sacred Poems. | Published by | John Wesley
. . . | . . . | And | Charles Wesley . . . | [6 lines.]

London: | Printed by William Strahan; and sold by | James Hutton, Bookseller, at the Bible | and Sun without Temple-Bar; and at Mr. | Bray's, a Brazier in Little-Britain. | MDCCLXXXIX. | 12 mo.

* * * The first edition. Interesting as containing the first printed hymns written by Charles Wesley. The manuscript hymn prefixed to this volume appears to

THE JOHN RYLANDS LIBRARY.

be in the style of Charles Wesley's hand, and was written in the year of the publication of the Hymn Book.

CASE 8.

MASTERPIECES OF ENGLISH LITERATURE.

1. CHAUCER (GEOFFREY). [CANTERBURY TALES.] [1477-78.]

[*Begin* :] w han that Apprill with his shouris sote | *Etc.*
[*Fol. 372 recto, line 26* :] Explicit Tractatus Galfrydi
Chaucer de | Penitencia vt dicitur pro fabula Rectoris. |
[*Fol. 372 verso. Confession of Chaucer* :] n ow pray I
to hem alle that herkene this litil tretyse | *Etc.*
[*Line 29* :] deus. Per omnia secula seculorū Amen. |
[*Westminster: W. Caxton, 1477-78.*] Fol.

* * First edition.

This edition contains many errors in the text, and it was in consequence of these imperfections that Caxton reissued the Canterbury Tales six years later, as he tells us in the "Prohemye" to that edition, of which there is also a copy in the library.

2. GOWER (JOHN). [CONFESSIO AMANTIS.] 1483.

[*Begin* :] Sig. ij [fol. 2, recto, col. 1 :] t his book is intituled
confes- | sio amantis / that is to saye | in englysshe the
confessyon of | the loue maad and compyled by |
Iohan Gower squyer borne in walys | *Etc.* [*Colophon* :]
Enprynted at westmestre by m[e] | willyam Caxton and
fynysshed the [ii] | day of Septembre the fyrst yere of
th[e] | regne of Kyng Richard the thyrd / th[e] | yere of
our lord a thousand / CCCC / | lxxxiiij / [error for
lxxxiiij]]

Westminster: W. Caxton, 1483. Fol.

* * The "Confessio Amantis," Gower's only English poem, appears to have been written in its first form

CASE 8.

between 1383 and 1386. It was originally dedicated to Richard II., but a second version was issued about 1393 with the prologue recast, dedicating the work to Bolingbroke. It is the second or "Lancastrian" version which Caxton followed for the above edition.

3. MALORY (*Sir THOMAS*). [MORTE D'ARTHUR.] 1485.

[*Begin., fol. 2, recto :*] After that I had accomplysshed and fynysshed dyuers | hystories as wel of contemplacyon as of other hysto | ryal and worldly actes of grete conquerours ⁊ pryn | ces / . . . | *Etc.* [*Fol. 4, verso :*] ¶ The table or rubrysshe of the contente of chapytres shortly | of the fyrst book of kyng Arthur / | *Sig. a i recto :*] Hit befel in the dayes of Vther Pendragon when | *Etc.* [*Colophon :*] ¶ Thus endeth thys noble and loyous book entytled *le morte | Darthur* / Notwythstandyng it treateth of the byrth / lyf / and | actes of the sayd kyng Arthur / of his noble knyghtes of the | rounde table / theyr meruayllous enquestes and aduentures / | thachyeuyng of the sangreal / ⁊ in thende the dolorous deth ⁊ | departyng out of thys world of them al / whiche book was re | duced is to englysshe by syr Thomas Malory knyght as afore | is sayd / and by me deuyded in to xxi bookes chapytred and | enprynted / and fynysshed in thabbey westmestre the last day | of Iulij the yere of our lord / M/CCCC / lxxxv / | ¶ Caxton me fieri fecit |

Westminster : W. Caxton, 1485. Fol.

* * First edition.

The only other known copy was until a few months ago in the library of the late Robert Hoe, of New York, when it was sold for the unprecedented price of £8750. No manuscript of the book is in existence. According to Caxton, the work was a translation from

THE JOHN RYLANDS LIBRARY.

certain French sources. It was completed about 1469.

4. VISION OF PIERS THE PLOWMAN. 1550.

The Vision | of Pierce Plowman, now | fyrste imprinted
by Roberte | Crowley, dwellyng in Ely | rentes in
Holburne. | Anno Domini. 1505. | . . . | . . . | [Orna-
ments.]

([Colophon:] ¶ *Imprinted at London by Roberte
| Crowley, dwellyng in Elye rentes | in Holburne. The
yere of | our Lord. M.D.L. | [Ornaments.]*)

* * * Title within woodcut border.

First edition. There is another issue of this edition in which the date on the title-page is correctly given as 1550.

This copy is printed on vellum.

The authorship of this poem is commonly attributed to William Langland. The printer of this edition in his address to the reader ascribes the work to "Roberte langelande". According to a recent theory the poem in its present form is to be regarded as the work of several hands. The date of its composition is the latter part of the fourteenth century.

5. SHAKESPEARE (WILLIAM).

Mr. William | Shakespeares | Comedies, | Histories, & |
Tragedies. | Published according to the True Originall
Copies. | [Portrait of Shakespeare beneath title.]

*London | Printed by Isaac Iaggard, and Ed.
Blount. 1623. | Fol.*

* * * First folio. There is another copy in the library. The portrait is subscribed "Martin Droeshout sculpsit London."

Thirty-six plays appear in this volume, twenty of them being printed for the first time.



SHAKE-SPEARES

S O N N E T S.

Neuer before Imprinted.

AT LONDON
By *G. Eld* for *T. T.* and are
to be sold by *John Wright*, dwelling
at Christ Church gate.
1609.

SHAKESPEARE'S "SONNETS"

London, 1609. (Case 8, No. 6)

CASE 8.

This copy was used by Lewis Theobald, the celebrated Shakespearean scholar. It was acquired *c.* 1744 by Martin Folkes; it was sold at the Folkes' sale in 1756 for £3 3s. to George Steevens, from whose possession it passed into the library of Earl Spencer, *c.* 1790.

About 150 copies of the first folio are known, of which number upwards of 100 are perfect, or nearly perfect. It has been conjectured that the original edition consisted of about 600 copies, which were sold on publication in 1623 for £1 apiece.

6. SHAKESPEARE (WILLIAM).

[Ornament above title.] | Shake-speares | Sonnets. | Neuer before Imprinted. |

At London | By G. Eld for T. T. [i.e. Thomas Thorpe] and are | to be solde by Iohn Wright, dwelling | at Christ Church gate. | 1609. | 4to.

* * First edition.

The sonnets were surreptitiously sent to the press by T. Thorpe. The licence for their publication was obtained on May 20, 1609, and the volume appeared in June, in which month Edward Alleyn paid 5d. for a copy, the same figure as appears in manuscript on the title-page of this one.

Copies vary in the imprint, some reading "to be solde by Iohn Wright," others "to be solde by William Aspley". The practice was not uncommon at that period for an edition to be divided for purposes of publication between two booksellers in this way. Of the eleven known copies of the "Sonnets" only eight have the original title-page, and of these eight Aspley's name appears in the imprint of three, and Wright's in that of the other five.

THE JOHN RYLANDS LIBRARY.

7.th JONSON (BENJAMIN).

The | Workes | Of | Beniamin Ionson. | . . . | . . . | . . . |
London | printed by W: | Stansby, and are | to be
sould by | Rich: Meighen. | Ano D. 1616. | Fol.

* * First edition of vol. 1 of Jonson's collected edition of his works.

Title-page engraved by William Hole.

With a portrait by Robert Vaughan.

8.th SPENSER (EDMUND).

The Faerie | Qveene. | Disposed into twelue books, | Fashion-
ing | XII. Morall vertues. | [Printer's device beneath
title.] (The Second | Part Of The | Faerie Qveene. |
Containing | The Fovrth, | Fifth, And | Sixth Bookes. |
By Ed. Spenser. | [Printer's device beneath title.])

[Vol. 1.] *London | Printed [by J. Wolfe] for William*
Ponsonbie. | 1590. | ([Vol. 2.] Imprinted [by R. Field]
at London for VVilliam | Ponsonby. 1596. |) 2 vols.
 4to.

* * First edition.

The first volume contains Books 1-3. Of the last six books only a fragment was published, namely, the "Two Cantos of Mutabilitie," printed in the folio edition of the Faerie Queene of 1609, which were no doubt intended to form part of a seventh book.

9. "THE BOOK OF COMMON PRAYER." 1549.

☞ The | booke of the common praier | and administracion
of the | Sacramentes, and | other rites and | ceremonies
| of the | Church: after the | vse of the Church of |
Englande. |

Londini, in officina Richardi Graftoni, | . . . | . . . |
Anno Domini M D.XLIX. | Mense Martij. | ([Colophon:]
Excusum Londini, in ædibus Richardi Graftoni |
. . . | Mense Iunij. M.D.xlix. | . . . |) Fol.

* * Title within woodcut border.

CASE 8.

10. MORE (*Sir* THOMAS).

A fruteful / | and pleasaunt worke of the | beste state of a
publyque weale, and | of the newe yle called Vtopia :
written | in Latine by Syr Thomas More | knyght, and
translated into Englyshe | by Raphe Robynson Citizein
and | Goldsmythe of London, at the | procurement, and
earnest re- | quest of George Tadlowe | Citezein &
Haberdassher | of the same Citie. |

¶ *Imprinted at London | by Abraham Vele, dwell-
ing in Pauls | churcheyarde at the sygne of | the
Lambe. Anno. | 1551. | 8vo.*

* * This is the first edition of the first English translation
of the "Utopia". The first edition of the Latin
original, of which there is a copy in this library,
appeared at Basle in 1518.

11. HOOKER (RICHARD).

[Ornament above title.] Of | The Lavves | of Ecclesiasticall
| Politie. | Eyght Bookes. | By Richard Hooker. |
[Printer's device beneath title.] ([*Vol. 2 :*] [Ornament
above title.] Of | The Lawes | of Ecclesiasticall | Politie.
| The fift Booke. | By Richard Hooker. | [Printer's de-
vice beneath title.]

*Printed at London by Iohn Windet, dwelling at the
signe of the | Crosse keyes neere Powles Wharffe, and
are there | to be souldde | [1594] ([Vol. 2,] London |
Printed by Iohn Windet dvelling at Povvles | wharfe
at the signe of the Crosse Keyes and | are there to be
souldde. | 1597. |) 2 vols. in 1. Fol.*

* * This, the first edition, contains only the first five books.
The remaining three books did not appear in print
till more than 50 years later.

THE JOHN RYLANDS LIBRARY.

CASE 9.

BOOKS INTERESTING BY REASON OF THEIR FORMER OWNERSHIP.

1. THE EMPEROR OTTO THE GREAT.

The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc. $9\frac{7}{16} \times 7\frac{9}{16}$ in. (240 × 192 mm.). On vellum. 10th cent.

* * * Written in the finest Caroline minuscule hand. With full-page decorative patterns executed in purple and gold at the commencement, and before each gospel. The tables of Eusebian canons are within illuminated architectural designs.

The manuscript was written and illuminated for the Emperor Otto the Great (A.D. 912-973), whose portrait is here shown painted on small medallions with inscriptions round them. Its style indicates Cologne as the place of provenance.

2. KING CHARLES VII. OF FRANCE.

Horæ Beatæ Mariæ Virginis. Latin. $8\frac{5}{8} \times 6\frac{3}{16}$ in. (220 × 158 mm.). On vellum. 15th cent.

* * * Of French origin.

With richly painted miniatures and characteristic French borders.

A manuscript note says that it was executed for Charles VII of France about 1430, and that it remained in the possession of the French kings until the Revolution. This note further attributes the manuscript to the same hand that executed the famous Bedford Missal.

3. QUEEN JOAN OF NAVARRE.

Psalterium. Latin. $19\frac{1}{4} \times 6\frac{11}{16}$ in. (260 × 171 mm.). On vellum. About A.D. 1260.



"THE EMPEROR OTTO'S GOSPELS"

German. 10th Cent. (Case 9, No. 1)

CASE 9.

* * * Written in Paris, probably by the same person who executed the manuscripts given by St. Louis to the Sainte Chapelle.

It belonged at one time to Joan of Navarre (the second Queen Consort of Henry IV., King of England), whose autograph appears on one of the blank leaves.

4. QUEEN ELIZABETH.

The Four Gospels in the later form of the Wiclifite translation into English. With prologues. $6\frac{13}{16} \times 4\frac{13}{16}$ in. (173 × 122 mm.). On vellum. About A.D. 1410.

* * * This manuscript of the Gospels was presented to Queen Elizabeth on the occasion of her progress through the city of London in January, 1558-59, by Francis Newport, who, for the sake of his religion, had been compelled to fly from this country during the reign of Queen Mary. There is prefixed to it a long letter written by Newport to the Queen.

According to Holinshed (Edition of 1577): At the "Little Conduit in Cheape" the citizens had erected a pageant, where one dressed as an old man to represent "Time" appeared, together with his daughter "Truth," holding a book in her hand, with the words *Verbum Veritatis*, "The word of Truth," inscribed upon it. At the same time a child came forward, and explained in the following verses the meaning of the pageant:—

*This old man with the sythe, olde father Tyme they call,
And hir his daughter Trueth, which holdeth yonder Booke,
Whome he out of his rocke hath brought forth to vs all,
From whence this many yeares she durst not once out looke.*

*The ruthfull wight that sitteth vnder the barren tree,
Resembleth to vs the forme, when common weales decay,
But when they be in state triumphant, you may see
By him in freshe attire, that sitteth vnder the baye.*

THE JOHN RYLANDS LIBRARY.

*Nowe since that Tyme agayne hys daughter Trueth hathe brought,
We trust O worthy Q. thou wilt this trueth embrace,
And since thou vnderstandst the good estate and naught,
We trust welth thou wilt plant, and barrennes displace.*

*But for to heale the sore, and cure that is not seene,
Whiche thing the Booke of trueth doth teach in writing playne :
She doth present to thee the same, O worthy Queene,
For that, that words do flye, but writing doth remayne.*

“ When the childe had thus ended his speeche, hee reached his Booke towards the Queenes Maiestie, which a little before, Trueth had lette downe, vnto him from the hill, whyche by Sir John Parrat was receiued and deliuered vnto the Queene. But shee as soone as she had receyued the Booke, kissed it, and with both hir hands helde vp the same, and so layd it vpon hir brest, with great thanks to the Citie therefore. And so wente forward towards Paules Churchyarde.”

There is a remarkable similarity between this pageant, and the scene depicted in a woodcut on the title-page of the New Testament, translated by W. Whittingham, and published in Geneva the previous year. The legend round the woodcut reads thus: “God By Tyme Restoreth Trvth And Maketh Her Victoriovs.”

5. MARY, QUEEN OF SCOTS.

Horæ Beatæ Mariæ Virginis. Latin. $2\frac{9}{16} \times 1\frac{7}{8}$ in. (66 × 48 mm.) On vellum. 15th cent.

* * Executed in Flanders.

With miniatures and illuminated borders.

Belonged to Mary Queen of Scots, who on one of the open pages has written the words, “Mon Dieu confondez mes ennemys. M̃.”

CASE 9.

6. KING HENRY VII.

Islip (John). Prayers. Latin. $4\frac{7}{16} \times 3\frac{5}{16}$ in. (113 × 84 mm.). On vellum. About A.D. 1505.

* * With illuminated miniatures, borders, and initials. In each border is found Islip's rebus, *i.e.* an eye and a slip of a tree.

John Islip, who was abbot of Westminster from 1500 to 1532, owes his celebrity to the alterations carried out under his supervision at Westminster Abbey, which included amongst other works the erection of King Henry VII's chapel, where the rebus mentioned above may be seen. This volume is of especial interest since it bears on the binding the arms of Henry VII. As one of the miniatures depicts Islip with mitre and crosier receiving help from the Blessed Virgin, the manuscript must be assigned to a date subsequent to his election to the office of abbot.

7. CARDINAL POMPEO COLONNA.

Missale Romanum. 6 vols., of which the first is exhibited. $14\frac{3}{4} \times 10\frac{1}{4}$ in. (375 × 260 mm.). On vellum. About A.D. 1517.

* * Executed for Cardinal Pompeo Colonna, who was elected a member of the sacred college in A.D. 1517, and died in A.D. 1532.

The tradition handed down by the family was that the large full-page illuminations were executed by Raphael about 1517 on the elevation of the owner to the cardinalate; but recent investigations have shown that there is a close similarity in style to that of the Farnese Missal, which is commonly associated with the craftsmanship of the painter Clovio.

THE JOHN RYLANDS LIBRARY.

8. LUTHER (MARTIN).

In Primvm | Librvm Mose | Enarrationes | . . . Mar- | tini
Lutheri, plenæ saluta- | ris & Christianę eru- | ditionis,
| Bona fide & diligen- | ter collectæ. |

VVitenbergæ. | M.D.XLIIII. | ([Colophon:] Im-
pressvm VVittem- | bergæ per Petrum | Seitz 1.5.44. |)

* * * The title-page has an inscription in Hebrew and Latin in the handwriting of Martin Luther presenting the book to Marc Crodel, rector of the college at Torgau, where Luther's son Hans was educated from 1542 to 1543.

9. ELIZABETH FRY.

The Holy Bible . . .

Edinburgh: Printed By Sir J. H. Blair and J. Bruce, 1799. 4to.

* * * The following note, in the handwriting of Richenda Reynolds, the eldest daughter of Mrs. Fry, appears on the front board of the Bible:—

Richenda Reynolds, 1845.

This Bible was used daily by my beloved mother, Elizabeth Fry, for many years, when she was at home. She died October 13th, 1845. The marks and comments are all her own.

The markings referred to are of extreme interest:—

Against Psalm ci., verses 1-4:—

“I will sing of mercy and judgment; unto thee, O Lord, will I sing.

“I will behave myself wisely in a perfect way. . . . I will walk within my house with a perfect heart.

“I will set no wicked thing before mine eyes . . .,”
is the note:—*Oh, for grace to do this, of myself I cannot.*

Against Psalm cxix., verse 53,

CHAP. I.

THE vision of Isaiah the son of Amoz, which he saw concerning Judah and Jerusalem in the days of Uzziah, Jotham, Ahaz, and Hezekiah, kings of Judah.

3 ^b The ox knoweth his owner, and the ass his master's crib: *but* Israel doth not know, my people doth not consider.

4 Ah, sinful nation, a people †laden with iniquity,
a seed of evil-doers, children that are corrupters! they
have forsaken the LORD, they have provoked the holy
One of Israel unto anger, they are †gone away back-
ward.

5 ¶ Why should ye be stricken any more? ye will
†revolt more and more: the whole head is sick, and
the whole heart faint.

6 From the sole of the foot even unto the head *there is no soundness in it; but wounds, and bruises, and putrifying sores: they have not been closed, neither bound up, neither mollified with ointment.*

7^e Your country is defolate, your cities are burnt with fire: your land, strangers devour it in your presence, and it is defolate, † as overthrown by strangers.

8 And the daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers, as a besieged city.

9^d Except the LORD of hosts had left unto us a very small remnant, we should have been as ^c Sodom, and we should have been like unto Gomorrah.

to **H**ear the word of the **LORD**, ye rulers of So-
dom; give ear unto the law of our **God**, ye people of
Gomorrhah:

11 To what purpose is the multitude of your sacrifices unto me? saith the LORD: I am full of the burnt-offerings of rams, and the fat of fed beasts; and I delight not in the blood of bullocks, or of lambs, or of he-goats.

12 When ye come † to appear before me, who hath required this at your hand, to tread my courts?

13 Bring no more vain oblations; incense is an abomination unto me; the new-moons and sabbaths, the calling of assemblies, I cannot away with; *it is* iniquity, even the solemn meeting.

14 Your new-moons, and your appointed feasts, my soul hateth : they are a trouble unto me ; I am weary to bear them.

15 * And when ye spread forth your hands, I will
hide mine eyes from you ; yea, when ye † make many
prayers, I will not hear : your hands are full of † blood

16 ¶ Wash you, make you clean; put away the evil of
your doings from before mine eyes: ¹ cease to do evil;
Prayer. ² Chap. 59. 3. ³ Heb. cleanse. ⁴ 1 Pet. 3. 11.

17 Learn to do well: seek judgment, & relieve the oppressed, judge the fatherless, plead for the widow.

18 Come now, and let us reason together, saith the LORD: Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool.

19 If ye be willing and obedient, ye shall eat the good of the land :

20 But if ye refuse and rebel, ye shall be devoured
with the sword: for the mouth of the LORD hath
spoken it.

21 ¶ How is the faithful city become an harlot! it was full of judgment: righteousness lodged in it; but now murderers!

22 Thy silver is become dross, thy wine mixed
with water:

23 Thy princes are rebellious, and companions of thieves: every one loveth gifts, and followeth after rewards: they judge not the fatherless, neither doth the cause of the widow come unto them.

24 Therefore, saith the Lord, the LORD of hosts, the mighty One of Israel, Ah, I will eat me of mine adversaries, and avenge me of mine enemies.

25 And I will turn my hand upon thee, and I will utterly purge away thy dross, and take away all thy tin.

26 And I will restore thy judges as at the first, and thy counsellors as at the beginning: afterward thou shalt be called, The city of righteousness, The faithful city.

27 Zion shall be redeemed with judgment, and her converts with righteousness.

28. ¶ And the destruction of the transgressors and of the finners *shall be* together, and they that forsake the LORD shall be consumed.

29 For they shall be ashamed of the oaks which
ye have desired, and ye shall be confounded for the
gardens that ye have chosen.

30 For ye shall be as an oak whose leaf fadeth, and
as a garden that hath no water.

31 And the strong shall be as tow, and the maker of it as a spark, and they shall both burn together, and none shall quench them.

CHAP. II.

1 *Isaiah prophesieth the coming of Christ's kingdom. 6 Wickedness is the cause why God hath forsaken his people. 10 The prophet forewarneth them of the terrible day of the Lord.*

THE word that Isaiah the son of Amoz saw concerning Judah and Jerusalem.

2^d And it shall come to pass in the last days, *that* the mountain of the LORD's house shall be established in the top of the mountains, and shall be exalted above the hills; and all nations shall flow unto it.

3 And many people shall go and say, Come ye, and let us go up to the mountain of the LORD, to the house of the God of Jacob: and he will teach us of his ways, and we will walk in his paths: for out of Zion shall go forth the law, and the word of the LORD from Ierusalem.

4 And he shall judge among the nations, and shall rebuke many people: and they shall beat their swords into plough-shares, and their spears into pruning-

"ELIZABETH FRY'S BIBLE"

(Case 9, No. 9)

X In the month of June 1828--

From where the deep was roaring

From Greenland's Icy Mountains,
From India's Great Strand,
Where Africa's many fountains
Roll down their golden sand,
From many an ancient River
From many a palmy plain,
They call us to deliver
Their lands from error's chain.

What though the spicy breezes
Blow soft o'er ~~the~~ ^{our} Isle,
Though every prospect pleases
And only man is vile,
In vain, with lavish kindness,
The gifts of God are strown,
That ~~scatter~~ ^{scatter} in his blindness,
Bows down to wood & stone! —

Can we, whose souls are lighted
With wisdom from on high,
Can we to men benighted
The Lamb of life deny? —

Original Manuscript of "HEBER'S HYMN"

"From Greenland's Icy Mountains"

(Case 9, No. 10)

[See over

Salvation! yes, Salvation!
The joyful ~~word~~ proclaim,
Till each remotest nation
Has learned Messiah's name!

Waft, waft ye Birds the Story,
And ye, ye Waters, roll,
Till, like a sea of glory,
It spreads from Pole to Pole!
Till, o'er our ransomed Nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign!

To be done at our
Church after the
during the course

Original Manuscript of "HEBER'S HYMN"

"From Greenland's Icy Mountains"

(Reverse)

[See over

CASE 9.

“Horror hath taken hold upon me, because of the wicked that forsake thy law,”

is the note :—*Has often been my case.*

Against Psalm cxix., verse 101,

“I have refrained my feet from every evil way, that I might keep thy word,”

is the note :—*I desire to do so.—E. F.*

Many of the markings are also of great biographical interest, for example :—

Against Psalm lx., verses 1-3,

“O God, thou hast cast us off, thou hast scattered us, thou hast been displeased; O turn thyself to us again. . . .

“Thou hast shewed thy people hard things; thou hast made us to drink the wine of astonishment,”

is the note :—*How applicable to my experience !—*
11, 1828.

Against Isaiah i., verse 25,

“And I will turn my hand upon thee, and purely purge away thy dross, and take away all thy tin,”

is the note :—*In the midst of our trouble, 1828.*

10. BISHOP HEBER'S HYMN, “From Greenland's Icy Mountains”.

The original manuscript with the pencil note “A Hymn to be sung in Wrexham Church after the sermon during the collection”.

* * On Whit-Sunday, 1819, the late Dr. Shipley, Dean of St. Asaph, and Vicar of Wrexham, preached a sermon in Wrexham Church, in aid of the Society for the Propagation of the Gospel in Foreign Parts. That day was also fixed upon for the commencement of the Sunday evening lectures intended to be established in the Church, and the late Bishop of Calcutta (Heber), then Rector of Hadnet, the Dean's

THE JOHN RYLANDS LIBRARY.

son-in-law, undertook to deliver the first lecture. In the course of the Saturday previous, the Dean and his son-in-law being together at the Vicarage, the former requested Heber to write "something for them to sing in the morning," and he retired for that purpose from the table where the Dean and a few friends were sitting, to a distant part of the room. In a short time the Dean enquired, "What have you written?" Heber having then composed the three first verses read them over. "There, there, that will do very well," said the Dean, "No, no, the sense is not complete," replied Heber. Accordingly he added the fourth verse, and the Dean being inexorable to his request of "Let me add another, oh, let me add another," thus completed the hymn which has since become so celebrated;—it was sung the next morning in Wrexham Church, for the first time.

CASE 10.

JEWELLED AND METAL BOOK-COVERS.

1. Covers of a Book of the Gospels. $16\frac{1}{2} \times 10\frac{3}{16}$ in. (420 \times 258 mm.).

* * * In the centre of each is an ivory plaque, carved with three subjects in high relief; the Annunciation to the Virgin, the Nativity and the Baptism of Christ, the women at the Sepulchre, the Ascension of Christ, and the Descent of the Holy Ghost. The plaques are mounted in silver-gilt frames, divided into a number of panels, with *repoussé* figures of our Lord and saints in high relief, that at the bottom of one being Saint Eucharius, Archbishop of Treves, where the metal work of this cover was probably made. The intermediate panels are decorated with filigree work,

CASE 10.

and with jewels and pastes cut *en cabochon*. The ivories are German work of the tenth century, and the frames of the twelfth century.

2. **Psalter in Latin.** $14\frac{3}{4} \times 10\frac{3}{4}$ in. (374×273 mm.). On vellum. 12th cent.

* * * The binding was probably made for a Book of the Gospels. In the centre of one side is a crucifix in gilt and enamelled copper. On the other is a seated figure in gilt copper of Christ holding a book, and with His right hand raised in blessing. Both of which are examples of Limoges work of the early twelfth century. The background is of silver stamped from dies of the thirteenth century. The whole is surrounded by an ivory border carved with busts of saints in octagonal panels.

3. **Bonaventura, Saint. Breviloquium.** On vellum. 13th cent.

* * * The cover is of gilt metal, with filigree border studded with jewels, and in the centre an enamelled plaque of a figure of St. Andrew. The head is in metal, incised, the lines filled with red against a bluish-grey nimbus, the drapery enamelled, of different shades of blue and green, and borders of metal lined in with red. The background is plain gilt metal, engraved with round-headed arch, and the inscription, "S. Andreas". The plaque is itself but $5\frac{1}{2} \times 2\frac{3}{16}$ in. (140×55 mm.), the filigree border occupying the rest of the cover. The enamel is German work of the twelfth century. From the church of St. James at Liège. The whole cover measures $7\frac{5}{8} \times 5\frac{1}{8}$ in. (194×130 mm.).

4. **Old Testament in Latin.** $11\frac{7}{8} \times 8\frac{5}{16}$ in. (300×211 mm.) On vellum. 11th cent.

* * * In the centre of the cover is an ivory panel carved

THE JOHN RYLANDS LIBRARY.

with two subjects; the upper one represents an archbishop with attendant priests addressing a man seated on a throne; the lower subject represents a saint about to heal a lame man in the presence of a dignitary seated on a throne. The border of thirteenth-century German work, of silver-gilt, is decorated with filigree work and figures in *repoussé*, and enriched with crystals *en cabochon*.

5. **New Testament in Latin.** $12\frac{1}{16} \times 8\frac{3}{8}$ in. (306 × 213 mm.). On vellum. 11th cent.

* * In the cover of this manuscript is an ivory panel of tenth or eleventh century German work, carved in relief with the Crucifixion and figures of the Virgin Mary and St. John the Evangelist, which was intended to be used as a pax at Mass. The border is of silver-gilt, decorated with filigree work and four medallions in *repoussé*, with figures of saints of the thirteenth century. It is further enriched with large crystals, *en cabochon*, and a number of ancient Roman gems and pastes, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum: fine Græco-Roman work of the first century A.D.

6. **Officia et preces Conv. Nonn. Reg. O. Sci. Augustini Florentiæ.** $8\frac{7}{8} \times 7\frac{5}{16}$ in. (226 × 161 mm.). On vellum. 13th cent.

* * The cover is a metal plate of unusual thickness and weight. It is probably a casting, of which the front surface has been overgilt and chased. The central figure is that of Christ seated on an arch or possibly a rainbow, a serpentine line below may represent the clouds, and between the feet is the globe or earth. To the left and right are embossed the letters A and

CASE 10.

M, probably to represent Alpha and Omega. In each corner is a rock crystal cut *en cabochon*, and surrounding the principal figure are the symbols of the four Evangelists. At the foot is the Agnus Dei. North Italian work of the thirteenth century.

7. *Horæ Beatæ Mariæ Virginis*. $5\frac{5}{16} \times 3\frac{13}{16}$ in. (135 × 97 mm.). On vellum. 15th cent.

* * * In the centre of the cover is an ivory of the Virgin standing, holding on her left arm the Holy Child. The border is of gilt copper *repoussé* with turquoises at each corner *en cabochon*, and garnets in the centre of each of the four plates which compose it. Both ivory and border are of the thirteenth century.

8. *The Four Gospels in Latin*. $10 \times 6\frac{13}{16}$ in. (254 × 173 mm.). On vellum. 10th cent.

* * * The central recess of the upper board of the binding is covered by a thick plate of copper *champlevé* enamel, on which is nailed a large figure of Christ in benediction, with the book clasped to His breast, seated on a low chair, in very high relief. The figure is of hammered brass or copper, chased and engraved over the surface, and gilt. At the corners of the enamel are the symbols of the four Evangelists. The bevel is covered by a plain strip of gilt metal. The border is covered with strips of gilt metal *repoussé*. Limoges work of the early twelfth century.

9. *Petrus, Lombardus*. *Commentarius in Psalmos*. $14\frac{7}{8} \times 9\frac{11}{16}$ in. (377 × 245 mm.). On vellum.

* * * The upper board of the binding is evidently one leaf of the cover of a Book of the Gospels. In the centre is a figure of the crucified Christ wearing a jewelled crown, on a cross richly ornamented with coloured enamels. In each corner is an enamelled medallion. The border is enriched with plaques of enamel, filigree work, and jewels. Limoges work of the early twelfth century.

THE JOHN RYLANDS LIBRARY.

10. **Collectarium.** $12\frac{1}{2} \times 8\frac{1}{2}$ in. (312×215 mm.). On vellum. 15th cent.

* * In the centre of the cover is a large shallow depression covered over with thin sheets of gilt copper. Hammered out into low relief are three standing figures; Christ bearing a book, to the left the Virgin, to the right St. John. Each figure stands on a separate pedestal. Above and below are symbols of the four Evangelists struck on separate pieces of metal of circular shape. The bevel is covered with thin gilt plates. At each corner of the border is a large rock crystal in claw settings with *champlevé* enamels along the top and bottom, and partly along the sides. The remaining spaces in the sides are fitted with filigree work and jewels. The centre of the cover is Byzantine work of the twelfth century, whilst the border is of a later date. From one of the churches of the city of Cologne.

11. **The Four Gospels in Latin.** $11\frac{7}{8} \times 7\frac{1}{8}$ in. (303×199 mm.). On vellum. 12th cent.

* * The covers consist of two modern boards in gilt copper frames, enriched with plaques of Limoges enamel with representations of Apostles, Virtues, and the symbols of the four Evangelists, and formerly decorated with silver bosses. On one side a metal figure of the Crucifixion was attached, which is now missing; on the other is a seventeenth-century painting of Christ. From the Church of St. Mary, Dinant.

12. **Horæ Beatæ Mariæ Virginis.** $4\frac{7}{8} \times 3\frac{3}{8}$ in. (123×85 mm.). On vellum. 15th cent.

* * The cover consists of two leaves of an ivory diptych of fourteenth-century French work. The front board represents the way to Calvary, the back board the Crucifixion, both under a series of Gothic canopies.

PUBLICATIONS OF THE JOHN RYLANDS LIBRARY.

- THE JOHN RYLANDS LIBRARY: Memorial of the inauguration, 6th October, 1899. [Printed for private circulation.] 8vo, pp. 24.
- CATALOGUE of the manuscripts, books, and bookbindings exhibited at the opening of the John Rylands Library, Manchester, 6th October, 1899. 8vo, pp. 42. *Out of print.*
- CATALOGUE of the printed books and manuscripts in the John Rylands Library, Manchester. 1899. 3 vols. 4to. 31s. 6d. *net.*
- CATALOGUE of books in the John Rylands Library . . . printed in England, Scotland, and Ireland, and of books in English printed abroad, to the end of the year 1640. 1895. 4to, pp. iii, 147. 10s. 6d. *net.*
- THE ENGLISH BIBLE in the John Rylands Library, 1525 to 1640. With 26 facsimiles and 39 engravings. Printed for private circulation. 1899. Folio, pp. xvi, 275. In levant Morocco, 5 guineas *net.*
- THE JOHN RYLANDS LIBRARY: A brief description of the building and its contents, with a descriptive list of the works exhibited in the main library. Printed for private circulation. July, 1902. 8vo, pp. 48. *Out of print.*
- JOHN RYLANDS LIBRARY. . . . Johann Gutenberg and the dawn of typography in Germany. Lecture by the Librarian, 14th October, 1903. (Synopsis of lecture.—List of works exhibited . . . to illustrate the work of the first typographers in Germany. . . .—A selection from the works in the John Rylands Library bearing upon the subject.) 1903. 8vo, pp. 15. *Out of print.*
- THE JOHN RYLANDS LIBRARY: The movement of Old Testament scholarship in the nineteenth century. [Synopsis of] a

THE JOHN RYLANDS LIBRARY.

lecture by Prof. A. S. Peake, . . . 11th November, 1903.—
Some leading dates in Pentateuch criticism, 1903. 8vo, pp. 8.
Out of print.

WORKS upon the study of Greek and Latin palæography and
diplomatic in the John Rylands Library. . . . Reprinted from
the "Quarterly Bulletin of the John Rylands Library". 1903.
4to, pp. 16. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of
Bibles illustrating the history of the English versions from
Wiclif to the present time. Including the personal copies of
Queen Elizabeth, General Gordon, and Elizabeth Fry. 1904.
8vo, pp. 32. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of the manuscripts
and printed books exhibited on the occasion of the visit of
the National Council of the Evangelical Free Churches.
1905. 8vo, pp. 38. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . A brief historical description
of the library and its contents, with catalogue of the selec-
tion of early printed Greek and Latin classics exhibited on
the occasion of the visit of the Classical Association. . . .
1906. 8vo, pp. 89. Illus. 1s. *net.*

* * Full bibliographical descriptions of the first printed
editions of the fifty principal Greek and Latin writers; of the
first printed Greek classic ("Batrachomyomachia," 1474)
the only known copy is described.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of
Bibles illustrating the history of the English versions from
Wiclif to the present time, including the personal copies of
Queen Elizabeth, Elizabeth Fry, and others. 1907. 8vo,
pp. vii, 55. *Out of print.*

THE JOHN RYLANDS LIBRARY. . . . Catalogue of the selection of
books and broadsides illustrating the early history of print-
ing exhibited on the occasion of the visit of the Federation
of Master Printers and allied trades. 1907. 8vo, pp. vi, 34.
Out of print.

THE JOHN RYLANDS LIBRARY. . . . A brief historical description
of the library and its contents. 1907. 8vo, pp. 53. Illus.
Out of print.

PUBLICATIONS.

- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of illuminated manuscripts, principally Biblical and liturgical, on the occasion of the Church Congress. 1908. 8vo, pp. vi, 82. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of original editions of the principal works of John Milton arranged in celebration of the tercentenary of his birth. 1908. 8vo, pp. 24. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of the works of Dante Alighieri [with list of a selection of works on the study of Dante]. 1909. 8vo, pp. xii, 55. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of original editions of the principal English classics [with list of works for the study of English literature]. 1910. 8vo, pp. xvi, 86. 6d. *net*.
- A CLASSIFIED CATALOGUE of the works on architecture and the allied arts in the principal libraries of Manchester and Salford, with alphabetical author list and subject index. Edited for the Architectural Committee of Manchester by Henry Guppy and Guthrie Vine. 1909. 8vo, pp. xxv, 310. 3s. 6d. *net*, or interleaved 4s. 6d. *net*.
- THE JOHN RYLANDS LIBRARY. . . . An analytical catalogue of the contents of the two editions of "An English Garner," compiled by Edward Arber (1877-97), and rearranged under the editorship of Thomas Seccombe (1903-04). 1909. 8vo, pp. viii, 221. 1s. *net*.
- BULLETIN of the John Rylands Library. Vol. I. (1903-08). 4to, pp. 468. 6s. *net*.
- AN ACCOUNT of a copy from the fifteenth century [now in the John Rylands Library] of a map of the world engraved on metal, which is preserved in Cardinal Stephen Borgia's Museum at Velletri. By A. E. Nordenskiöld (copied from "Ymer," 1891). *Stockholm*, 1891. 4to, pp. 29, and facsimile of map. 7s. 6d. *net*.
- CATALOGUE of the Coptic manuscripts in the John Rylands Library. By W. E. Crum. 1909. 4to, pp. xii, 273. 12 plates of facsimiles, in collotype. 1 guinea *net*.

THE JOHN RYLANDS LIBRARY.

* * Many of the texts are reproduced *in extenso*. The collection includes a series of private letters considerably older than any in Coptic hitherto known, in addition to many MSS. of great theological and historical interest.

CATALOGUE of the Demotic Papyri in the John Rylands Library. With facsimiles and complete translations. By F. Ll. Griffith. 1909. 3 vols. 4to. 3 guineas *net*.

1. Atlas of facsimiles in collotype.
2. Lithographed hand copies of the earlier documents.
3. Key-list, translations, commentaries, and indexes.

* * This is something more than a catalogue. It includes collotype facsimiles of the whole of the documents, with transliterations, translations, besides introductions, very full notes, and a glossary of Demotic, representing the most important contribution to the study of Demotic hitherto published. The documents dealt with in these volumes cover a period from Psammetichus, one of the latest native kings, about 640 B.C., down to the Roman Emperor Claudius, A.D. 43.

CATALOGUE of the Greek Papyri in the John Rylands Library. By Arthur S. Hunt. Vol. 1: Literary texts (Nos. 1-61). 1911. 4to, pp. xii, 204. 10 plates of facsimiles in collotype. 1 guinea *net*.

* * The texts are reproduced *in extenso*. The collection comprises many interesting Biblical, liturgical, and classical papyri, ranging from the third century B.C. to the sixth century A.D. Included are probably the earliest known text of the "Nicene Creed," and one of the earliest known vellum codices, containing a considerable fragment of the "Odyssey," possibly of the third century A.D.

CATALOGUE of the Greek Papyri in the John Rylands Library. By Arthur S. Hunt. Vols. 2 and 3: Non-literary documents. *In preparation*.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of manuscript and printed copies of the Scriptures, illustrating the history of the transmission of the Bible, in commemoration of the Tercentenary of the "Authorised Version" of the English Bible. A.D. 1611-1911. 1911. 8vo, pp. xiv, 128, and 12 facsimiles. 6d. *net*.

PUBLICATIONS.

* * Pp. 1-35. A brief sketch of the history of the transmission of the Bible.

THE JOHN RYLANDS LIBRARY. . . . Catalogue of an exhibition of mediæval manuscripts and jewelled book-covers [exhibited on the occasion of the visit of the Historical Association], including lists of palæographical works and of historical periodicals on the John Rylands Library. 1912. 8vo, pp. xiv, 134, and 10 facsimiles. 6d. *net*.

* * Pp. 1-20. The manuscripts in the John Rylands Library. The characteristic features of the manuscripts of the Middle Ages.

THE JOHN RYLANDS FACSIMILES: A series of reproductions of unique and rare books in the possession of the John Rylands Library.

The volumes consist of minutely accurate facsimile productions of the works selected, preceded by short bibliographical introductions.

The issue of each work is limited to five hundred copies, of which three hundred are offered for sale, at a price calculated to cover the cost of reproduction.

1. PROPOSITIO JOHANNIS RUSSELL, printed by William Caxton, circa A.D. 1476. Reproduced from the copy preserved in the John Rylands Library. . . . With an introduction by Henry Guppy. 1909. 8vo, pp. 36, 8. 3s. 6d. *net*.

* * This "proposition" is an oration, pronounced by John Russell, Chancellor of England, on the investiture of Charles, Duke of Burgundy, with the Order of the Garter, in February, 1469, at Ghent. The tract consists of four printed leaves, without title-page, printer's name, date, or place of printing. It is printed in the type which is known as Caxton's type "No. 2," but whether printed at Bruges or at Westminster has yet to be determined.

For many years the copy now in the John Rylands Library was considered to be unique. Indeed, until the year 1807 it lay buried and unnoticed in the heart of a volume of manuscripts, with which it had evidently been bound up by mistake. Since then, another copy has been discovered in the library at Holkham Hall, the seat of the Earl of Leicester.

THE JOHN RYLANDS LIBRARY.

2. A BOOKE in Englysh metre, of the Great Marchaunt man called "Dives Pragmaticus". . . . 1563. Reproduced in facsimile from the copy in the John Rylands Library. With an introduction by Percy E. Newbery; and remarks on the vocabulary and dialect, with a glossary by Henry C. Wyld. 1910. 4to, pp. xxxviii, 16. 5s. *net*.

* * The tract here reproduced is believed to be the sole surviving copy of a quaint little primer which had the laudable object of instructing the young in the names of trades, professions, ranks, and common objects of daily life in their own tongue. The lists are rhymed, and therefore easy to commit to memory, and they are pervaded by a certain vein of humour.

3. A LITIL BOKE the whiche traytied and reherced many gode thinges necessities for the . . . Pestilence . . . made by the . . . Bisshop of Arusiens. . . . [London], [1485?]. Reproduced in facsimile from the copy in the John Rylands Library. With an introduction by Guthrie Vine. 1910. 4to, pp. xxxvi, 18. 5s. *net*.

* * Of this little tract, consisting of nine leaves, written by Benedict Kanuti, or Knutsson, Bishop of Västerås, three separate editions are known, but only one copy of each, and an odd leaf are known to have survived.

There is no indication in any edition of the place of printing, date, or name of printer, but they are all printed in one of the four types employed by William de Machlinia, who printed first in partnership with John Lettou, and afterwards alone, in the city of London, at the time when William Caxton was at the most active period of his career at Westminster.

THE TRUSTEES, GOVERNORS, AND PRINCIPAL OFFICERS OF THE JOHN RYLANDS LIBRARY.

TRUSTEES.

WILLIAM CARNELLEY.

SIR HERBERT HARDY COZENS-HARDY, P.C.

SIR ALFRED HOPKINSON, K.C., B.C.L., LL.D., etc.

The Rev. CHARLES SILVESTER HORNE, M.A., M.P.

WILLIAM A. LINNELL.

SIR GEORGE WATSON MACALPINE, J.P., LL.D.

EVAN SPICER, J.P.

STEPHEN JOSEPH TENNANT.

ADOLPHUS WILLIAM WARD, Litt.D., LL.D.

REPRESENTATIVE GOVERNORS.*

WILLIAM CARNELLEY.

T. W. RHYS DAVIDS, LL.D., Ph.D.

GERARD N. FORD, J.P.

CHARLES HAROLD HERFORD,
M.A., Litt.D.

SIR ALFRED HOPKINSON, K.C.,
B.C.L., LL.D.

SIR GEORGE WATSON MACAL-
PINE, J.P.

HENRY PLUMMER, J.P.

SIR THOMAS T. SHANN, J.P.

STEPHEN J. TENNANT.

THOMAS F. TOUT, M.A.

CO-OPTATIVE GOVERNORS.*

The Rev. WALTER F. ADENEY,
M.A., D.D.

SIR WILLIAM H. BAILEY, J.P.

The Rev. J. T. MARSHALL, M.A.,
D.D.

The Rev. JAMES HOPE MOUL-
TON, M.A., D.Litt., D.D.

A. S. PEAKÉ, M.A., D.D.

FREDERICK J. POWICKE, M.A.,
Ph.D.

The Rev. ARNOLD W.H. STREULI.

The Rt. Rev. BISHOP J. E. WELL-
DON, D.D.

* The Representative and Co-optative Governors constitute the Council.

THE JOHN RYLANDS LIBRARY.

HONORARY GOVERNORS.†

| | |
|---|---|
| SIR H. HARDY COZENS-HARDY, P.C. | CANON H. D. RAWNSLEY, M.A. |
| The REV. C. SILVESTER HORNE, M.A., M.P. | A. W. WARD, Litt.D., LL.D. |
| The Rt. REV. The BISHOP OF LINCOLN, D.D. | The LORD MAYOR OF MAN- CHESTER. |
| | The MAYOR OF SALFORD. |
| | SIR WILLIAM VAUDREY, J.P. |
| <i>CHAIRMAN OF COUNCIL</i> ... | SIR ALFRED HOPKINSON, K.C., B.C.L. LL.D. |
| <i>VICE-CHAIRMAN</i> ... | WILLIAM CARNELLEY. |
| <i>HON. TREASURER</i> ... | STEPHEN J. TENNANT. |
| <i>HON. SECRETARY</i> ... | GERARD N. FORD, J.P. |
| <i>LIBRARIAN</i> ... | HENRY GUPPY, M.A. |
| <i>SUB-LIBRARIAN</i> ... | GUTHRIE VINE, M.A. |
| <i>ASSISTANT-LIBRARIAN</i> ... | JULIAN PEACOCK. |

† Honorary Governors are not Members of the Council.

RULES AND REGULATIONS OF THE JOHN RYLANDS LIBRARY.

1. The use of the Library is restricted to purposes of research and reference, and under no pretence whatever must any Book, Manuscript, or Map be removed from the building.
2. The Library is open to holders of Readers' Tickets daily, as follows: Mondays, Wednesdays and Thursdays, from 10 a.m. to 6 p.m. Tuesdays and Fridays, from 10 a.m. to 9 p.m. Saturdays, from 10 a.m. to 2 p.m.

The Library will be closed on Sundays, Good Friday, Christmas Day, New Year's Day, Bank Holidays, and the whole of Whit-week.

3. Persons desirous of being admitted to read in the Library must apply in writing to the Librarian, specifying their profession or business, their place of abode and the particular purpose for which they seek admission.*
4. Every such application must be made at least two clear days before admission is required, which must bear the signature and full address of a person of recognised position, whose address can be identified from the ordinary sources of reference, certifying from personal knowledge of the applicant that he or she will make proper use of the Library.
5. If such application or recommendation be unsatisfactory, the Librarian shall withhold admission and submit the case to the Council of Governors for their decision.
6. The Tickets of Admission, which are available for twelve months, are not transferable, and must be produced when required.

* Forms of Application for Reader's Ticket may be had on application to the Librarian.

THE JOHN RYLANDS LIBRARY.

7. No person under eighteen years of age is admissible, except under a special order from the Council of Governors.
8. Readers may not write upon, damage, turn down the leaves, or make any mark upon any Book, Manuscript, or Map belonging to the Library; nor may they lay the paper on which they are writing upon any Book, Manuscript, or Map.
9. The erasure of any mark or writing in any Book, Manuscript, or Map is strictly prohibited.
10. No tracing shall be allowed to be made without express permission of the Librarian.
11. Books in the Open Reference Shelves may be consulted without any formality, but after use they are to be left on the tables instead of being replaced on the shelves.
12. Other books may be obtained by presenting to the Assistant at the counter one of the printed application slips properly filled up.
13. Readers before leaving the Library are required to return to the Assistant at the counter all Books, Manuscripts, or Maps for which they have given tickets, and must reclaim their tickets. Readers are held responsible for such Books, Manuscripts, or Maps so long as the tickets remain uncanceled.
14. Books of great value and rarity may be consulted only in the presence of the Librarian or one of his Assistants.
15. Readers before entering the Library must deposit all wraps, canes, umbrellas, parcels, etc., at the Porter's Lodge in the Vestibule, and receive a check for same.
16. Conversation, loud talking, and smoking are strictly prohibited in every part of the building.
17. Readers are not allowed in any other part of the building save the Library without a special permit.

RULES AND REGULATIONS.

18. Readers and visitors to the Library are strictly forbidden to offer any fee or gratuity to any attendant or servant.
19. Any infringement of these Rules will render the privilege of admission liable to forfeiture.
20. The privilege of admission is granted upon the following conditions:—
 - (a) That it may at any time be suspended by the Librarian.
 - (b) That it may at any time be withdrawn by the Council of Governors.
21. Complaints about the service of the Library should be made to the Librarian immediately after the occurrence of the cause for complaint, and if written must be signed with the writer's name and address.
22. All communications respecting the use of the Library must be addressed to the Librarian.

HENRY GUPPY.

N.B.—It is earnestly requested that any Reader observing a defect in or damage to any Book, Manuscript, or Map will point out the same to the Librarian.

ADMISSION OF THE GENERAL PUBLIC AND VISITORS.

The general public are admitted to view the Library on Tuesday and Friday afternoons between the hours of two and six, and on the second Wednesday of each month between the hours of seven and nine in the evening. Visitors to Manchester from a distance, at any other time when the Library is open, will be admitted for the same purpose upon application to the Librarian.

Princeton Theological Seminary Library



1 1012 01572 9801

